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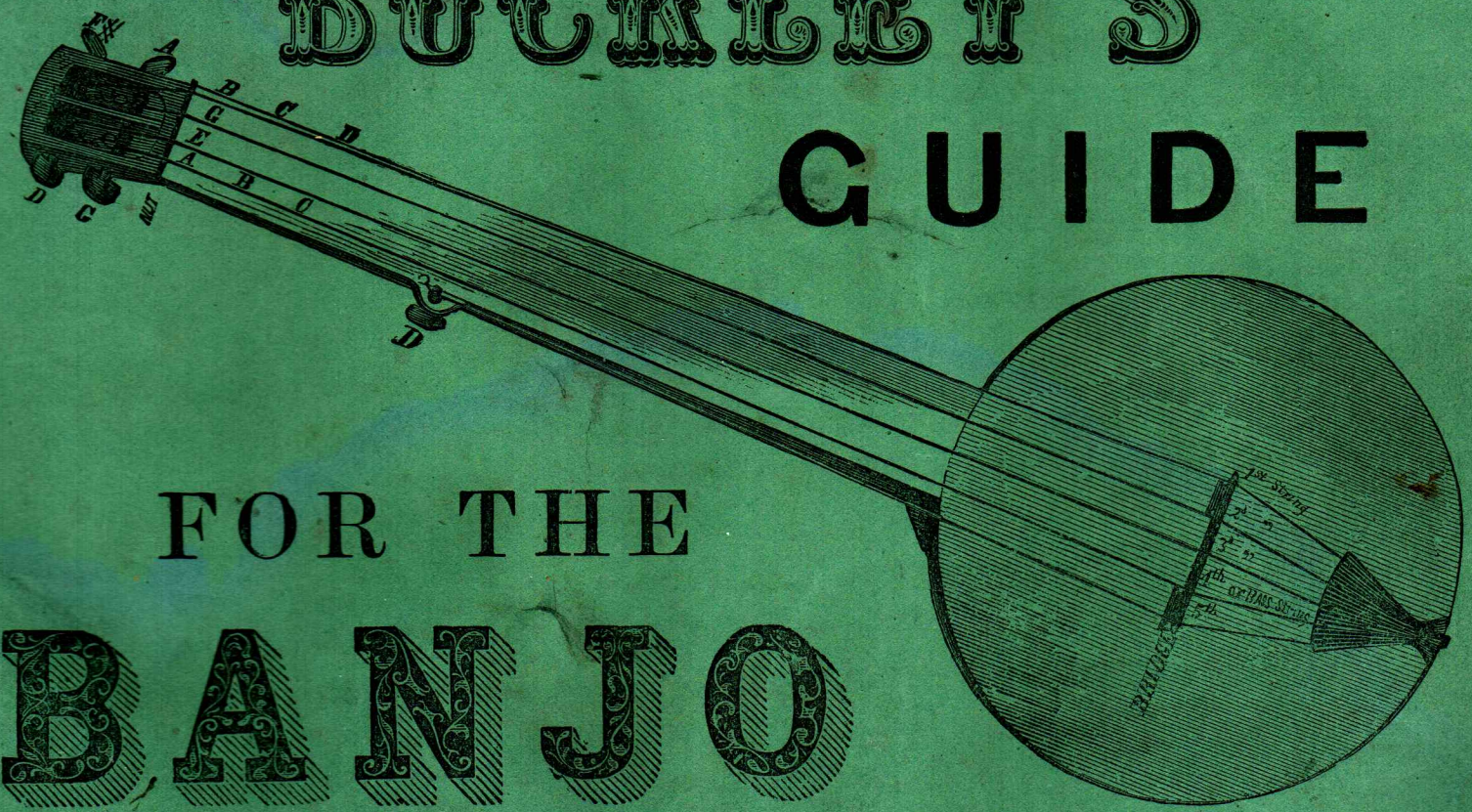

FOR THE BANJO

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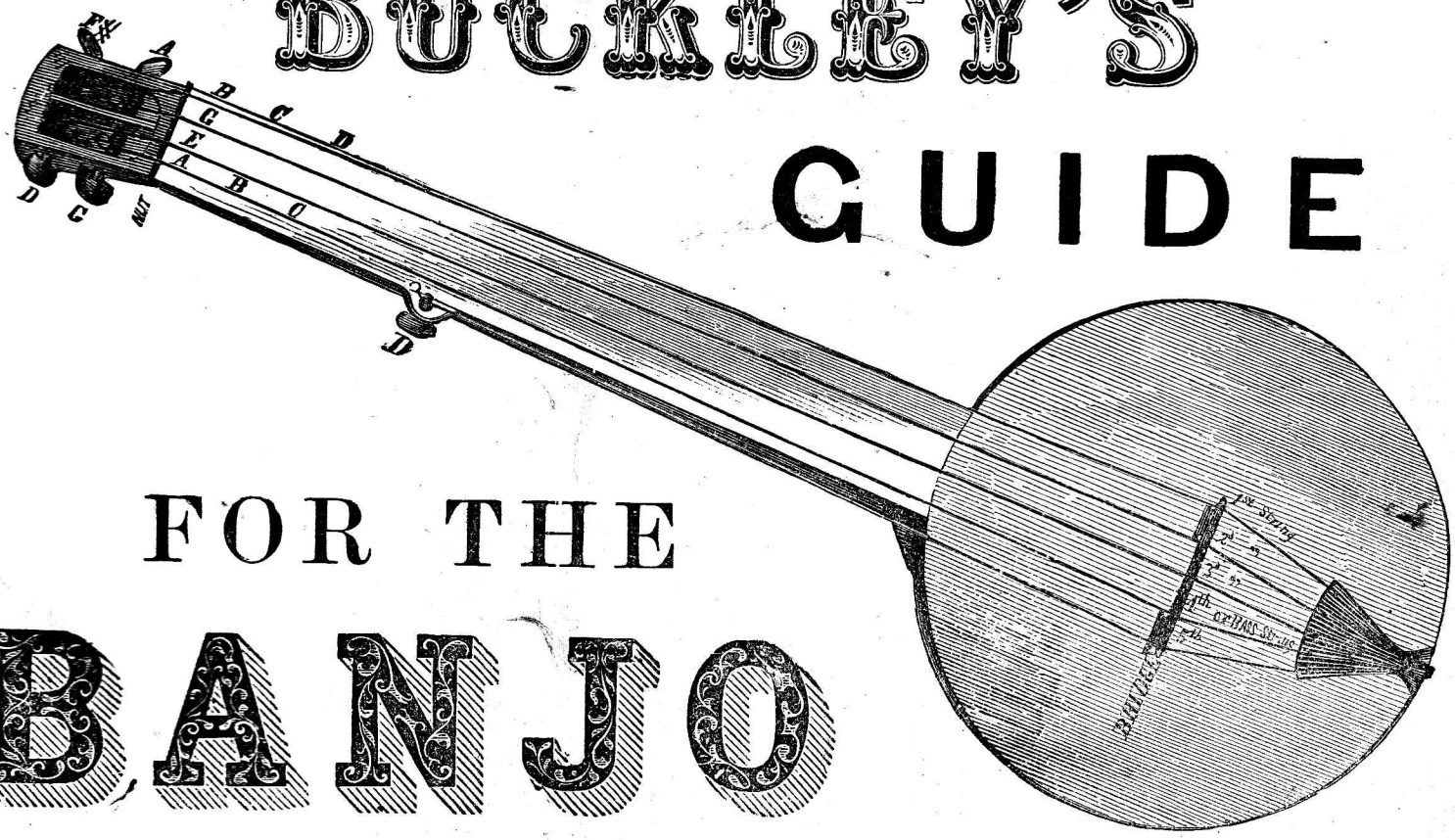

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PREFACE.

This book will be found to be greatly superior to any former publication, in the number, variety and beauty of its melodies.

It has been carefully put together by Mr. James Buckley, (father of "Buckley's Serenaders,") who has had twenty-six years experience as teacher and player, and has improved the Banjo, by applying screws, and in other ways.

To perform well upon this instrument, one should be able both to pick and to strike, like guitar players.

When the bridge of a Banjo is in the right place, the 12th fret is just half way between the bridge and nut. Having once found the proper position for the bridge, it would be well to mark the place with a pencil.

Those who wish to make their own banjos, are referred to Mr. Buckley's former work for directions; it may be here added, that *goat-skin* should be used in preference to *calf-skin*, as the latter is liable to shrink.

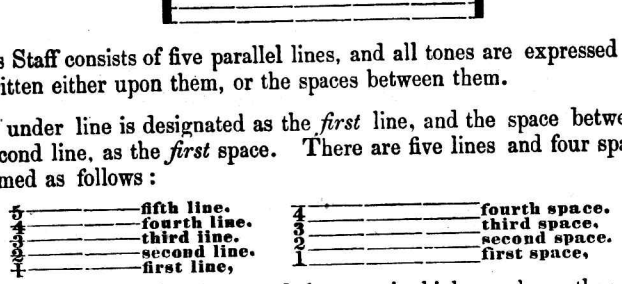
RUDIMENTS OF MUSIC.

All musical sounds vary according to *pitch* or *tone ;* and in order to express a sound that may be *high* or *low*, we use what is called

A STAFF.

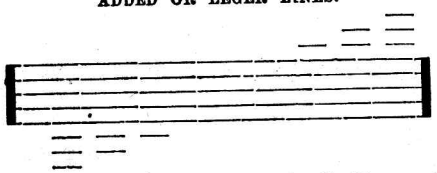
This Staff consists of five parallel lines, and all tones are expressed by characters written either upon them, or the spaces between them.

The under line is designated as the *first* line, and the space between the first and second line, as the *first* space. There are five lines and four spaces, which are named as follows :



When we wish to express a sound that may be higher or lower than those which occur upon the Staff, we use what are termed

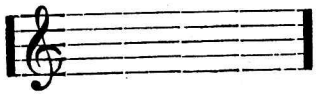
ADDED OR LEGER LINES.



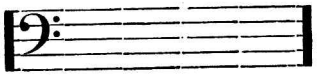
These lines are used either above or below the Staff, according to the pitch or tone we wish to indicate.

At the left hand of every staff we use a character called a Clef. There are two Clefs in general use ; the Treble Clef, and the Bass Clef, which are used as shown in the following examples :

TREBLE, OR G CLEF.

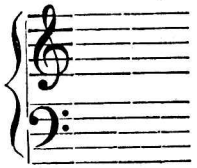


BASS, OR F CLEF.



All music preceded by the Treble Clef can be used by the Violin, Flute, Accordeon, and other *high*-toned instruments : it is used, also, for the right hand in all music written for the Piano Forte. The Bass Clef is used only for the Violoncello, Bassoon, and other *low*-toned instruments, also for Bass voices in vocal music, and for the left hand in music for the Piano Forte. Thus, it will be observed, the Bass Clef is used to indicate the low tones, and the Treble Clef to express the higher sounds.

Music that is written for the Piano Forte is always connected by a Brace, the Treble Clef always being situated above the Bass.

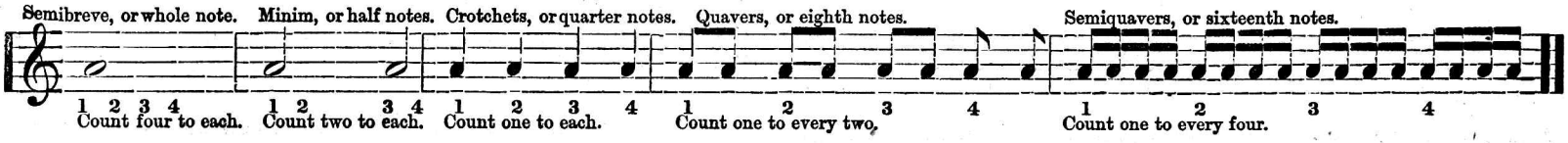


The Brace is also used to connect any number of staves that may be required to constitute a score, and therefore two or more Treble Clefs may be connected, as well as any number of Bass parts.

NOTES, OR CHARACTERS USED TO EXPRESS THE LENGTH OF SOUNDS.

As every sound varies in regard to duration, we are required to express the same by characters called notes.

The longest sound in general use is called a whole note, which is expressed by this character (𝅝), the sound of which is continued while we can count four. Other notes, with their relative value, names, etc., will be found in the following table.



All notes of shorter duration are expressed by an additional bar across the stems, thus thirty-second notes: and thus for Sixty-fourth notes.

A single eighth note is written thus, or ; a Sixteenth thus, or it is only when a succession of similar notes appear that they are tied with bars from stem to stem, thus, or

It matters not whether the stems be made to turn upward or downward. The situation of the body of the note determines its tone. We frequently observe them written as in the foregoing examples, but in vocal music each syllable is particularly provided for by a precise division of the stems or ties.

HOW TO STRING THE BANJO.

The strings should be the same distance apart as on a Guitar. For the first string get a very fine 1st Violin string; for the second a very small 2d; for the third get either a small 3rd, or a large 2d; for the fourth get the smallest 4th you can; the fifth must be a little thicker than the first string. It would be better, where practicable, to get harp strings, the violin strings requiring more care in selecting, owing to the thickness not varying so much, from the fact of the violin being tuned in 5ths, whereas the Banjo is tuned in 3rds and 4ths.

HOW TO FRET THE BANJO.

Great care must be used in doing this. The distance between the nut and bridge must be divided into 18 equal parts. After putting your first fret on, then again divide the space between this and the bridge into 18 parts; putting your second fret on, then again divide from the second fret to the bridge into 18 parts, and so on until you have as many frets on as you require. The bridge, of course, must alway be kept stationary. The frets are all to be put the entire width of the finger-board, with the exception of the 2nd, which only crosses the 2nd, 3rd and 4th strings. On the 1st string you must have a small fret, an eighth of an inch nearer the first fret.

POSITION AND METHOD OF HOLDING THE BANJO.

The performer should sit in a natural, easy, and erect position. The hoop or body of the Banjo should rest on the right thigh, close to the body, so that the wrist of the right will come directly over the bridge, the thumb over the fifth string, and the first finger bent over the first string. The arm at the joint of the wrist must be held still; the hand must be limber at the joint of the wrist. The neck, or handle of the Banjo should rest in the left hand, between the thumb and first finger, usually termed the fork of the hand.

Like all other instruments the Banjo can be played in all keys; but some are more particularly adapted to it than others. The most suitable are the keys A and E♮: F♯ Minor is also a very good key: and C♯ Minor.

HOW TO TUNE THE BANJO CORRECTLY BY EAR OR NOTE.

The first thing particularly requisite is to have the Banjo in tune; to get the correct tone and volume of sound, and have it best adapted to the voice. It is pitched to play in the key of E, four sharps, and A, three sharps, which are the natural keys for the Banjo, although it can be played in any other key, but not with the same ease.

The bass, or fourth string, must be A, the third string E, the second string G sharp, the first string B, the fifth or thumb string, E, an octave higher than the third string, and is the same note as the first string on the Violin.

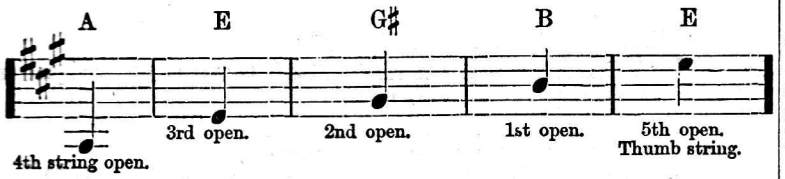
Commence tuning the short, or thumb string to E, or as near as you can get it. Then place the second finger of your left hand on the first string at the fifth mark, or fret, from the nut across the finger-board, which is E, (and is marked for the second finger,) and tune it to sound like the short string.

Place the second finger on the second string, at the third mark across from the nut, and tune it to the first open string, then your second, first, and fifth strings will be in tune.

Place the second finger on the third string, at the fourth mark across, and tune it to the second open string.

Place your second finger on the fourth string, or bass, at the seventh mark, and tune it to the third open string, and your banjo will be in good tune.

When the banjo is in tune, the following notes are made on the open string.



To play in the keys of D and G, tune the thumb string to D, and the other strings accordingly; which will bring G, D, F sharp, and A, at the nut.

N. B. In playing banjo style, the notes must not be picked up with the finger; they must be made by striking down with the back or side of the finger nail of the first finger, the side next the middle finger.

D sharp, on the first string, is sometimes made with the little finger, and sometimes with the first of the left hand, as the tunes may require.

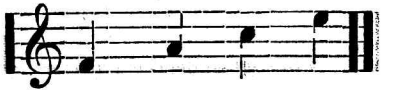
This mark 𝄋 is called a Sign, when it occurs for the second time, we must return to where it previously occurred, and proceed to the pause 𝄐 which is placed over a double bar at the conclusion of the piece. The word *Bis* over any number of bars, signifies repeat; it is sometimes accompanied with dots at the bars, always with a line that embraces the entire strain which needs repetition, thus:

NOTES, CHARACTERS, &c., USED IN MUSIC.

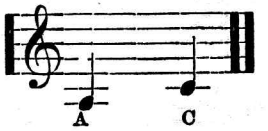
Musical sounds are expressed by certain characters called notes. These notes, seven in number, are denominated by the first seven letters of the alphabet, viz: A, B, C, D, E, F, G, and are placed on a stave composed of five lines and four spaces, either on the line or in the spaces between the lines. Sometimes the notes extend above or below the stave; the additional lines that are used are called ledger lines above or below the stave.

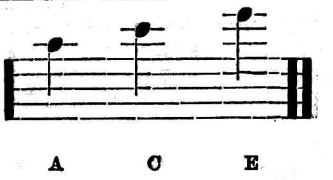
NOTES ON THE LINES.

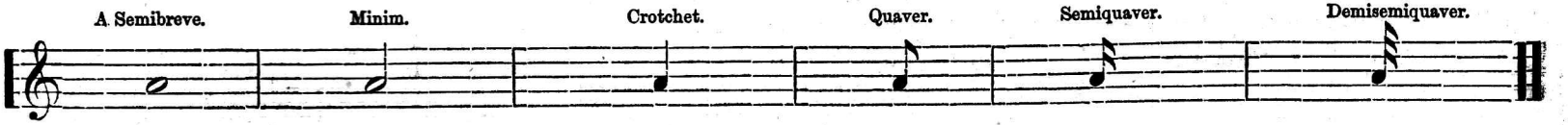
NOTES IN THE SPACE.



ADDITIONAL, OR LEDGER LINES.

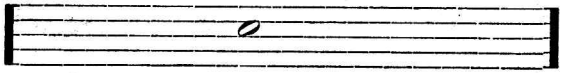




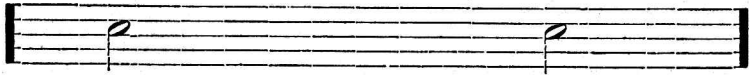


THE LENGTH AND PROPORTION NOTES BEAR TO EACH OTHER ARE AS FOLLOWS.

A semibreve

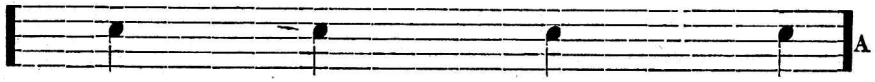


is as long as two minims,



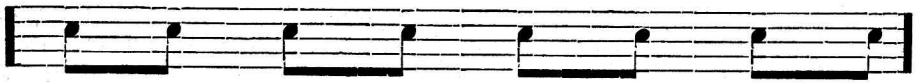
A minim is as long as two crotchets,

or as four crotchets,



A crotchet as two quavers,

or eight quavers,

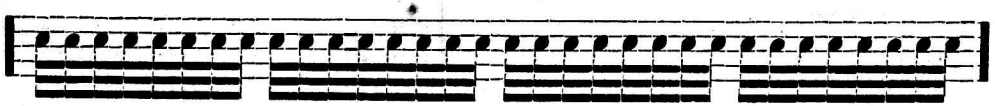


A quaver as two semiquavers,

or sixteen semiquavers,

A semiquaver as two

or thirty-two demisemiquavers.

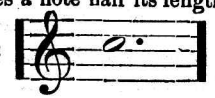


Demisemiquavers.

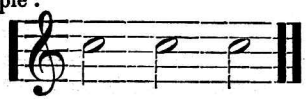
DOTTED NOTES.

A dot increases a note half its length, for example:

A dotted semibreve, thus:



is equal to 3 minins:



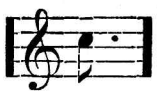
A dotted crotchet

is equal to 3 quavers

A dotted minim, thus:

is equal to 3 crochets

A dotted quaver



is equal to three semiquavers.

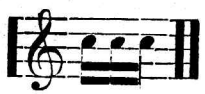
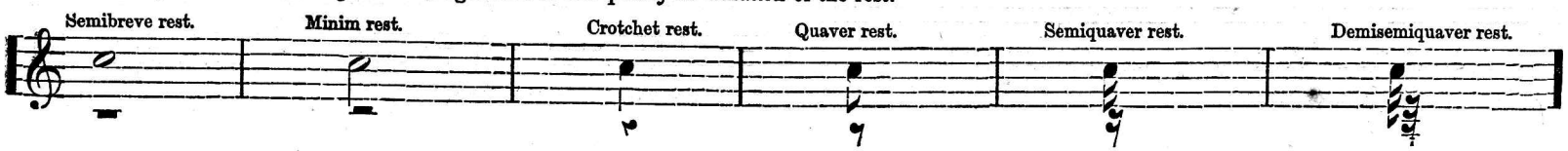


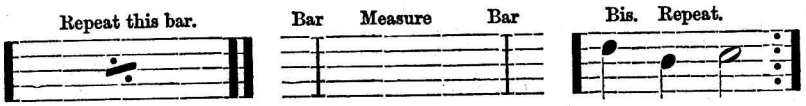
TABLE OF RESTS.

The Rest implies silence to the performer, agreeable to the quality of duration of the rest.

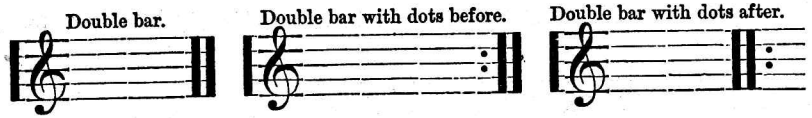


MEASURES AND BARS.

Every piece of music is divided into short and equal portions called *measures*, by small *bars* drawn perpendicularly across the stave, or staff.



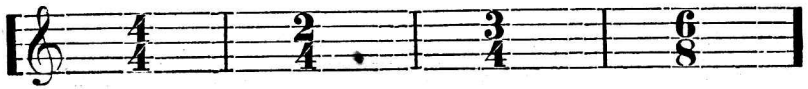
A piece of music is divided into strains by the use of the double bar. When dots are placed before the double bar, they show that the previous strain is to be repeated. When after the double bar, that the strain following is to be repeated.



TIME.

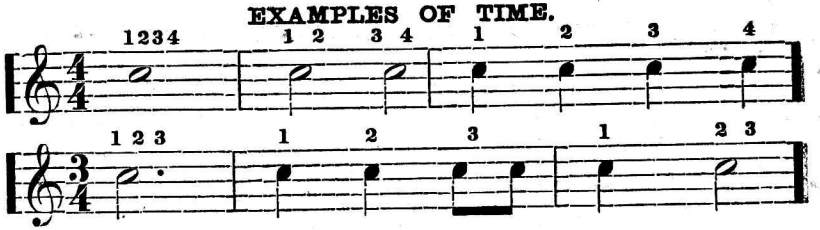
There are three kinds of time, viz: *common* time, when each measure contains two, or four equal parts, and triple time, when each measure contains three equal parts, and *compound* time, when each measure contains six, or more parts. Common time is marked by the letter C and by figures. Triple and compound time by figures only. The letter C signifies that each measure contains the value of a whole note.

When figures are used, they signify that each measure contains such fractional part of a whole note as the figures indicate, thus:



The upper figure shows the number of parts, or counts; the lower figure the kind of note to each part, or count.

EXAMPLES OF TIME.



THE SHARP, (♯) FLAT, (♭) AND NATURAL. (♮)

The *sharp* is a sign which raises a note a semitone, and the *flat* lowers a note a semitone, and the *natural* restores a note that has been effected by a sharp or flat to its original sound. A sharp or flat placed before a note, is called an *accidental*, and affects all the notes of the same name throughout the measure in which it occurs. When sharps or flats are placed at the beginning of a piece of music, they effect all the notes of the same name throughout the piece. The sharps or flats at the beginning of a piece, are called the signature.

There are as many sharps and flats as there are notes.

The sharps are placed, beginning with F sharp, by fifths ascending and by fourths descending. The flats are placed, beginning with B flat, by fourths ascending, and by fifths descending.

THE PAUSE, &c.

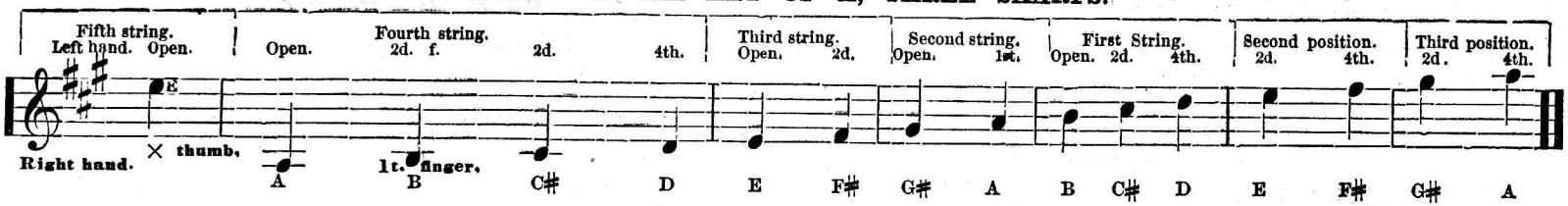
The pause 𝄐 is placed over notes and rests, and denotes that the performer may dwell upon the note as long as he thinks proper. When a pause is placed over a double bar, it shows the end of the piece. *Da Capo, or D.C.*, indicates that the performer must begin the piece again, and end at the first double bar, or continue to the word *fine*. The sign, 𝄋 indicates that the performer must return to the first sign and end as in the D.C.

THE FINGERING.

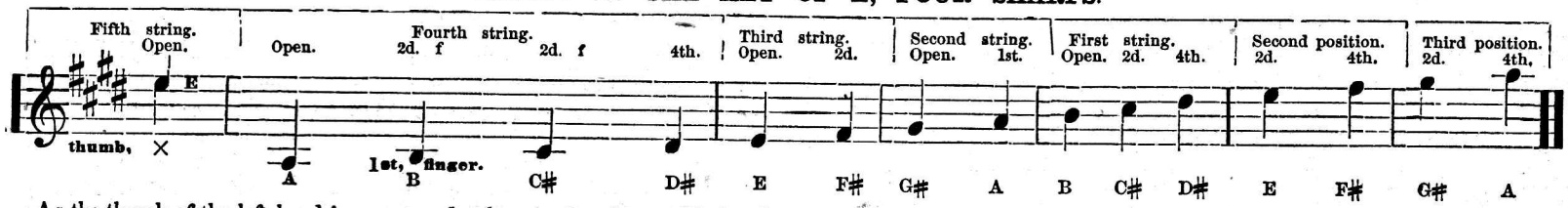
The × has reference to the thumb.

The figures and letters above the staff have reference to the *right* hand, and those below have reference to the *left*.

GAMUT IN THE KEY OF A, THREE SHARPS.



GAMUT IN THE KEY OF E, FOUR SHARPS.

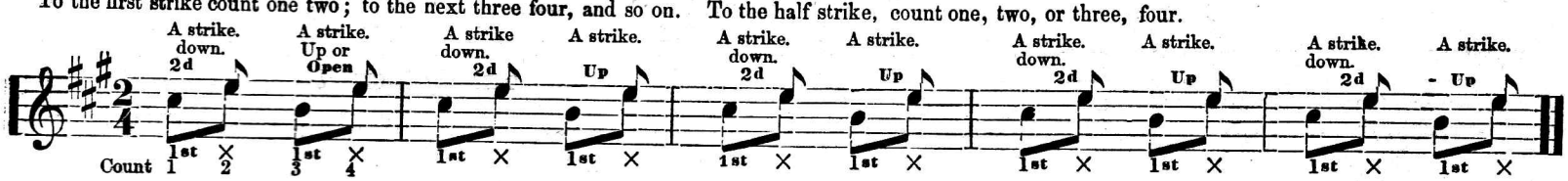


As the thumb of the left hand is never used, when the first finger and thumb is mentioned, the performer will know it is intended for the right hand.

FIRST EXAMPLE, LEFT HAND.

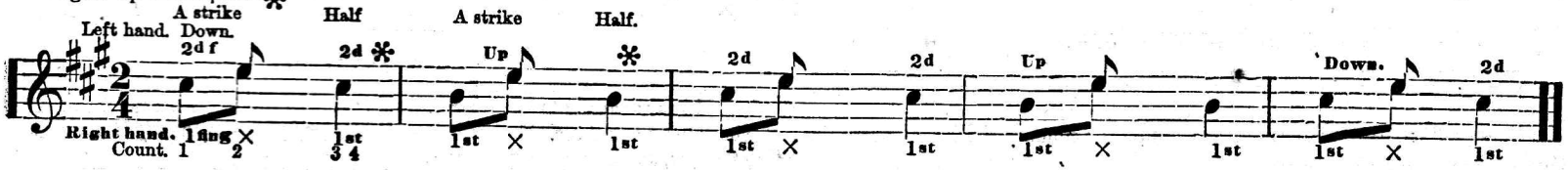
To make a strike, fingers down; the first finger at the first mark, or fret, marked A on the second string, the second finger on the second fret and first string, marked C sharp. Right hand: have the wrist directly over the bridge, touch the first string with the back of the nail of the first finger, and the thumb-string immediately after with the end, or ball of the thumb, × raise the fingers up and repeat the strike.

To the first strike count one two; to the next three four, and so on. To the half strike, count one, two, or three, four.

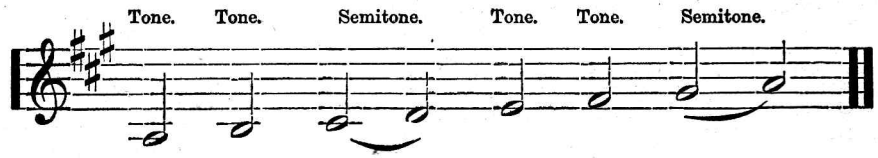


SECOND EXAMPLE; A STRIKE AND A HALF.

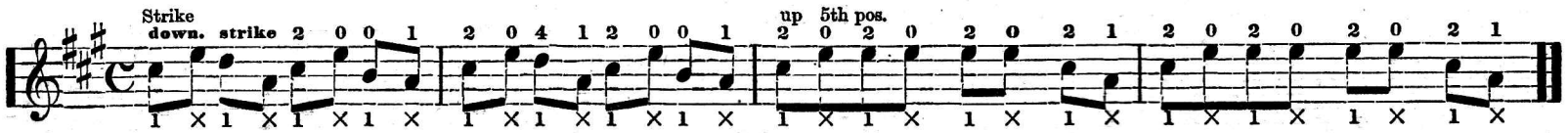
Give the strike the same as in the last example, first with fingers down; make another note with the first finger of the right hand on the first string, ✻ raise the fingers up and repeat. ✻



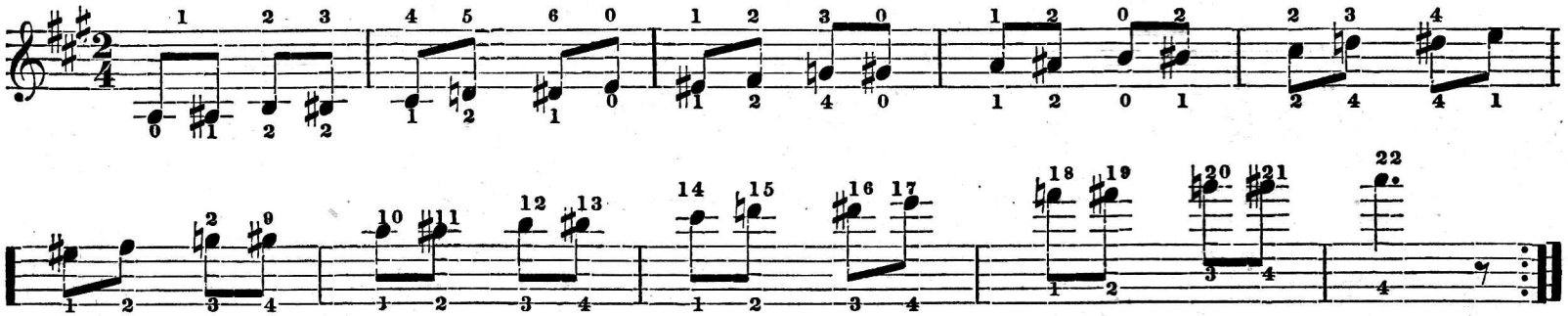
A scale, generally speaking, is a succession of seven notes ascending or descending, which consists of five tones and two semitones.



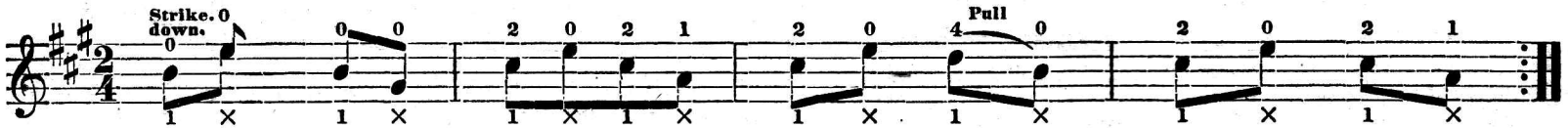
BUCKLEY'S JUBA.



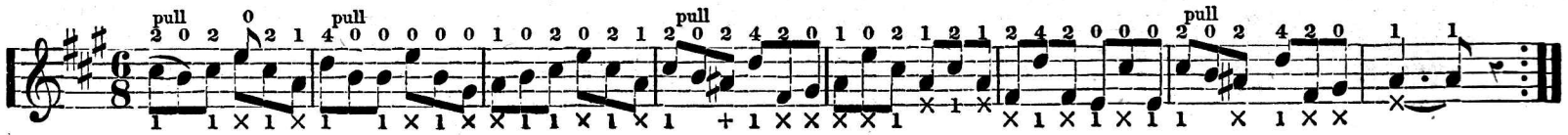
CHROMATIC SCALE.



EXERCISE IN TWO-FOUR TIME.



EXERCISE IN SIX-EIGHT TIME.

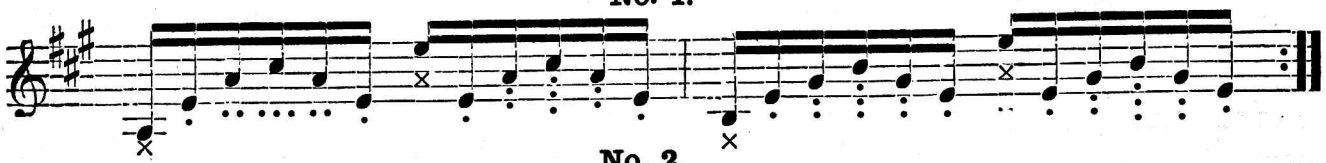


EXERCISES.

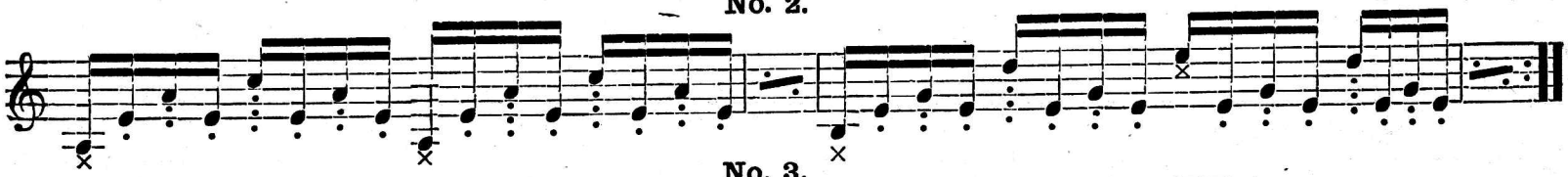
EXERCISES FOR THUMB, 1st, 2d & 3d FINGERS.

× Thumb. One dot (•) 1st Finger. Two dots (• •) 2d Finger. Three dots (• • •) 3d Finger.

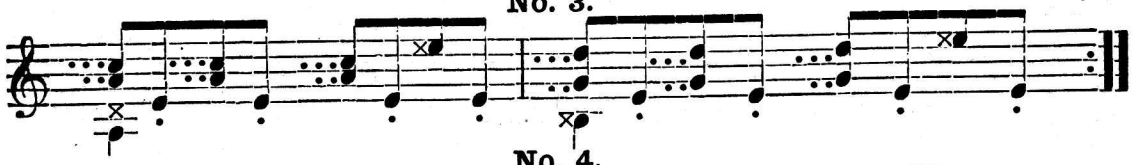
No. 1.



No. 2.



No. 3.



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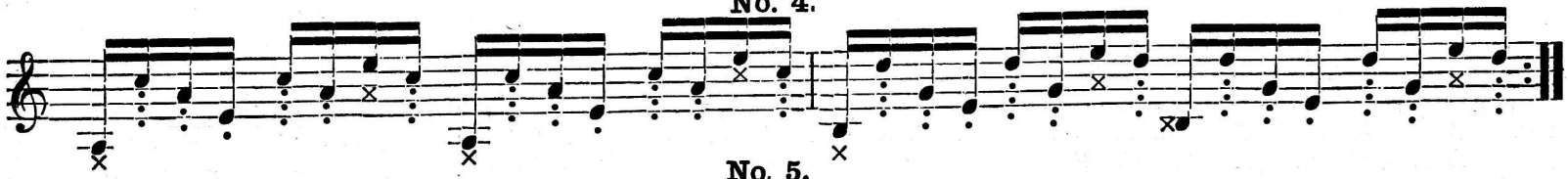

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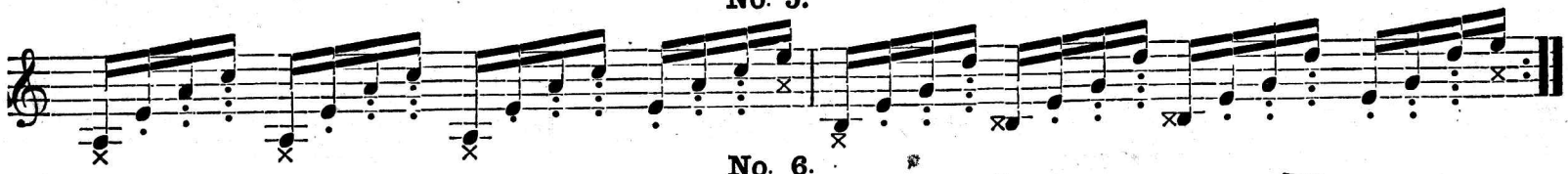
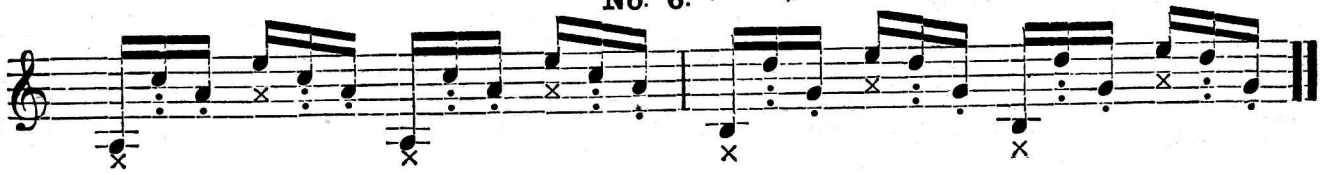
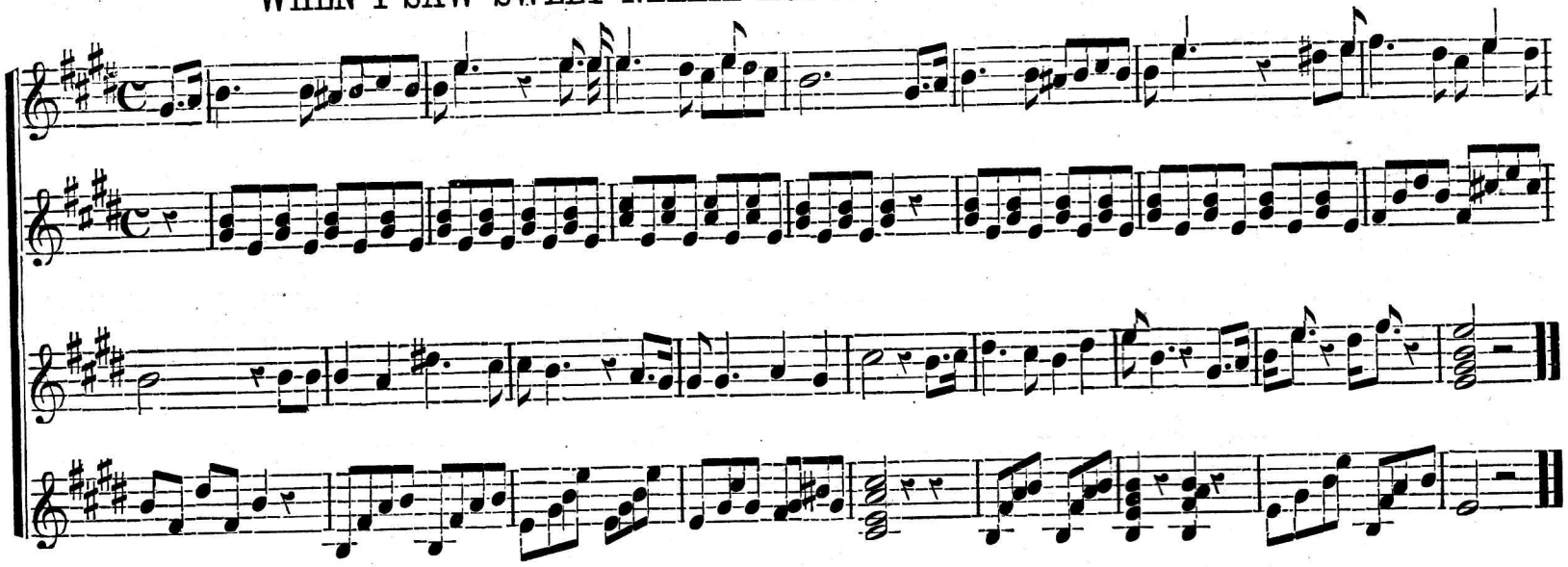


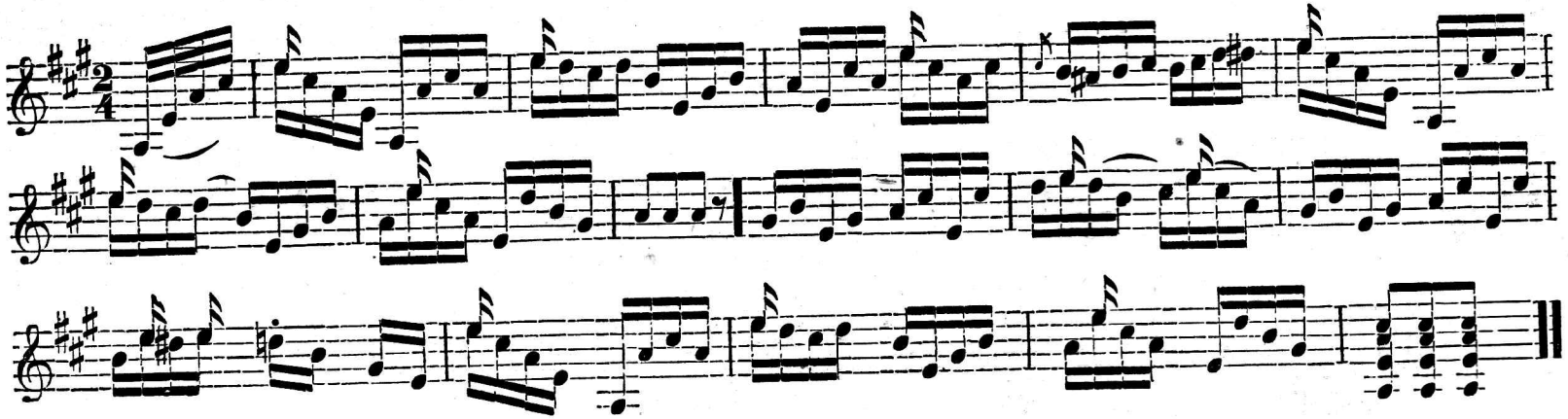
No. 6.



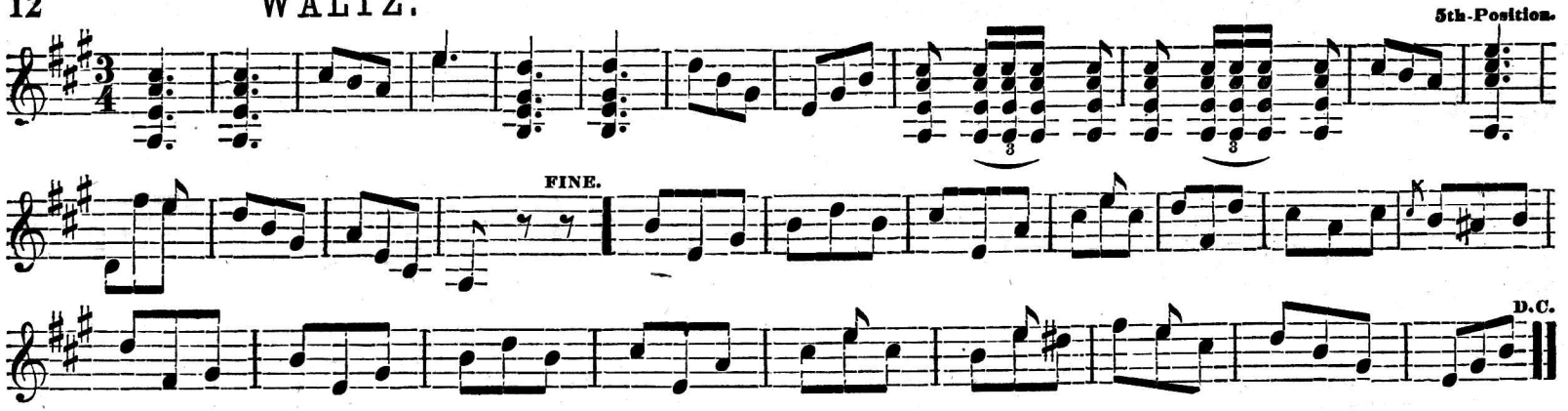
WHEN I SAW SWEET NELLIE HOME.



CLOG HORNPIPE.

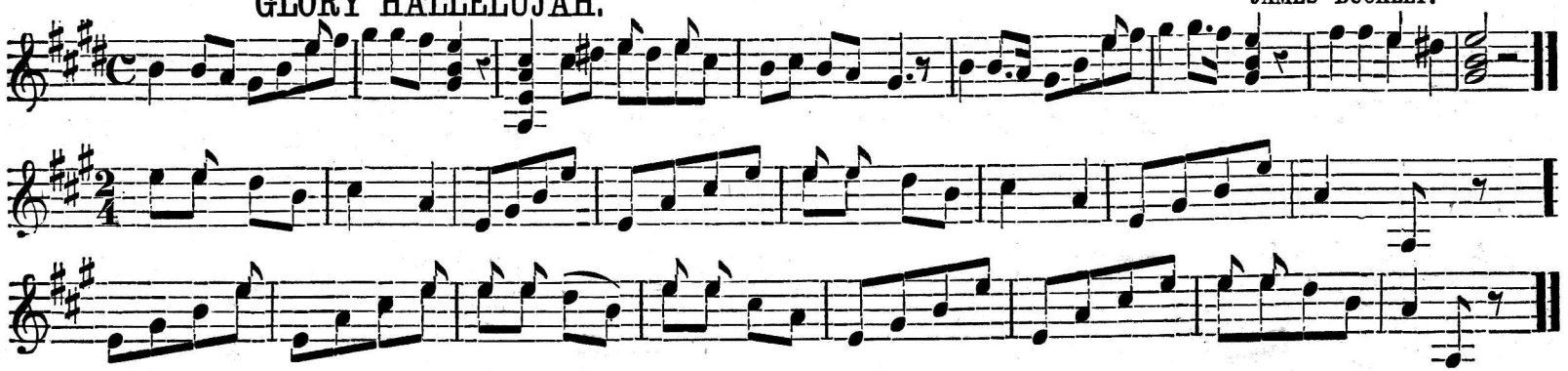


WALTZ.

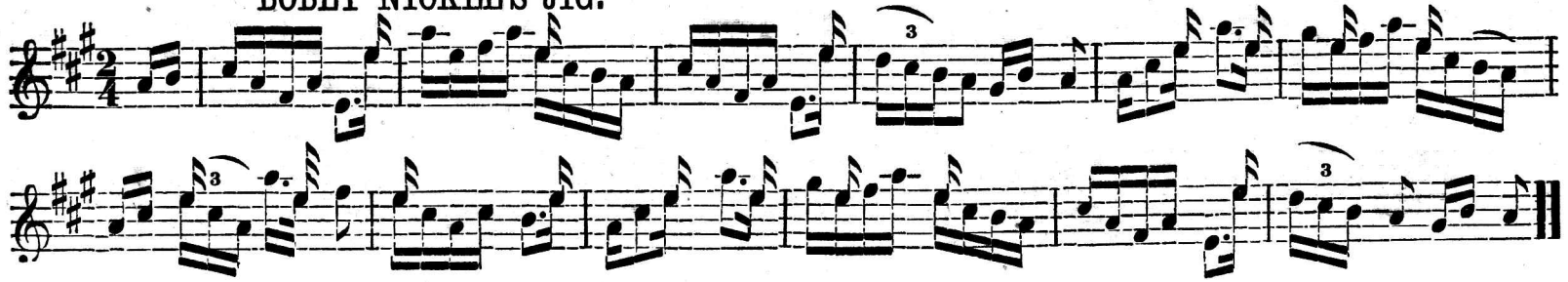


GLORY HALLELUJAH.

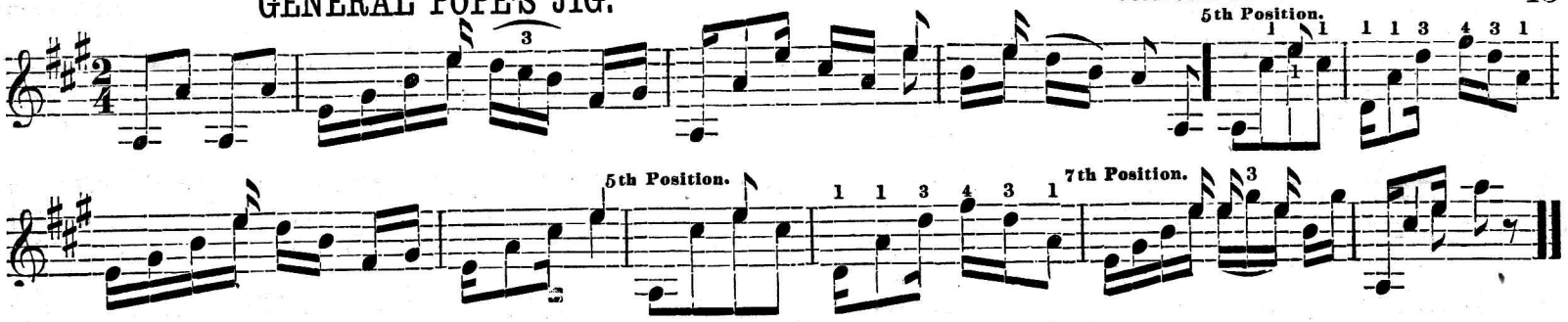
JAMES BUCKLEY.



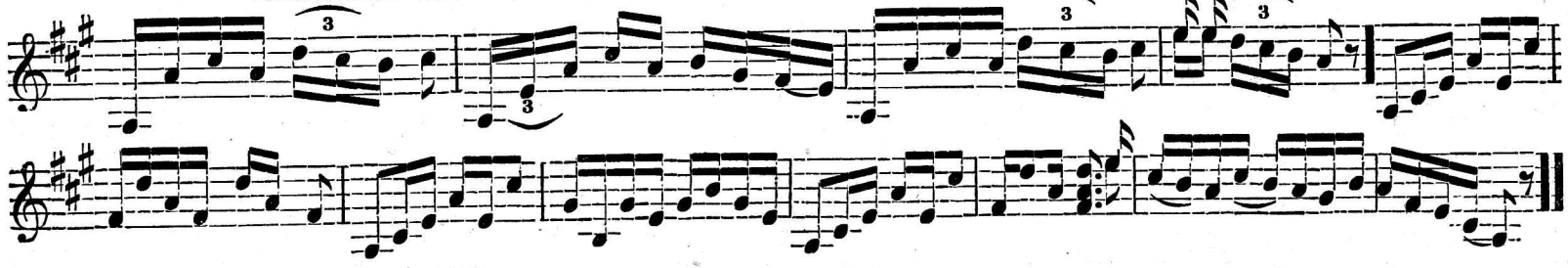
BOBEY NICKLE'S JIG.



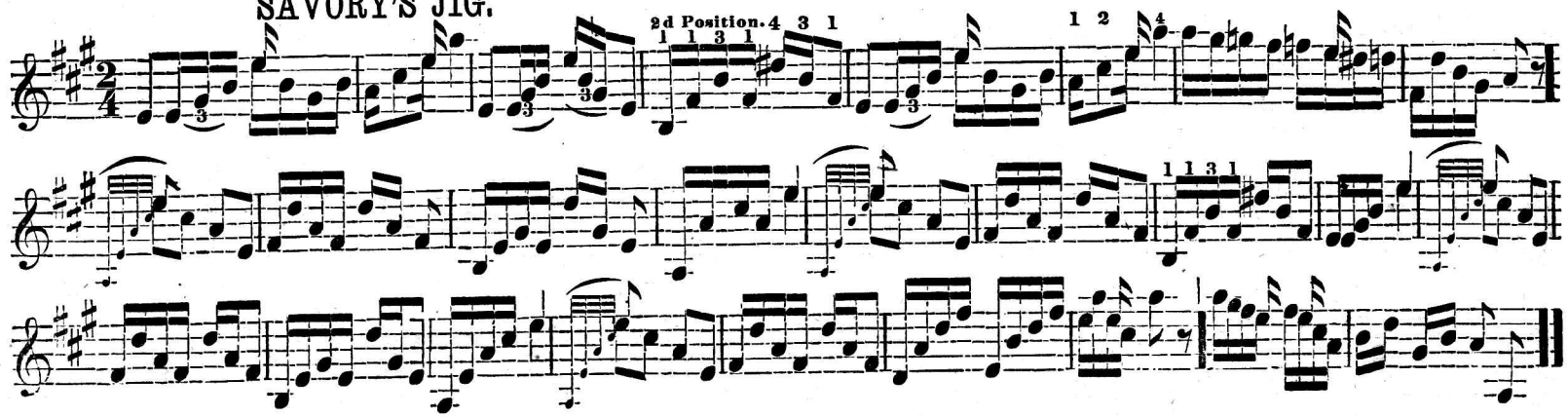
GENERAL POPE'S JIG.



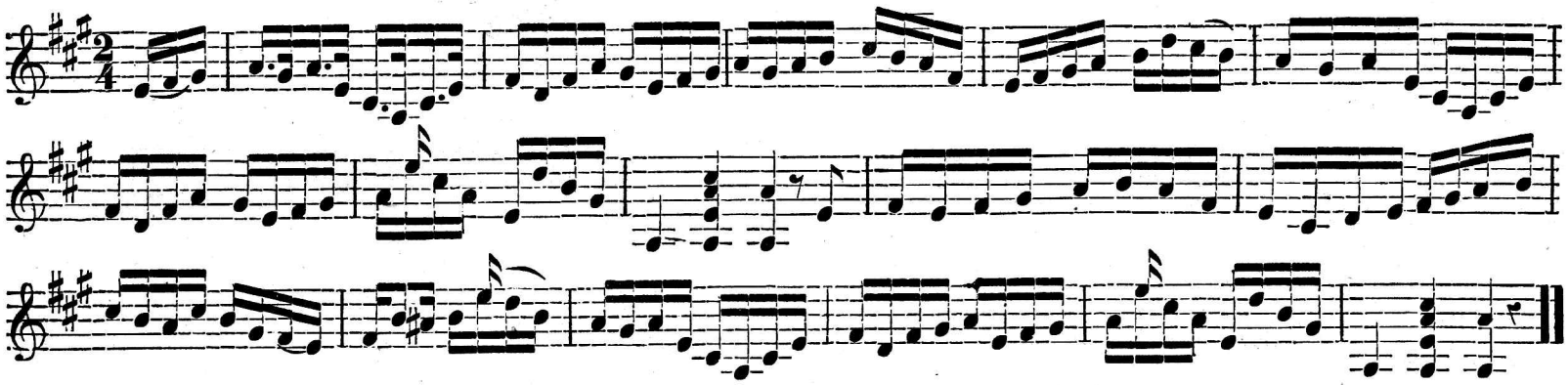
ANDREW LEAVITT'S JIG.



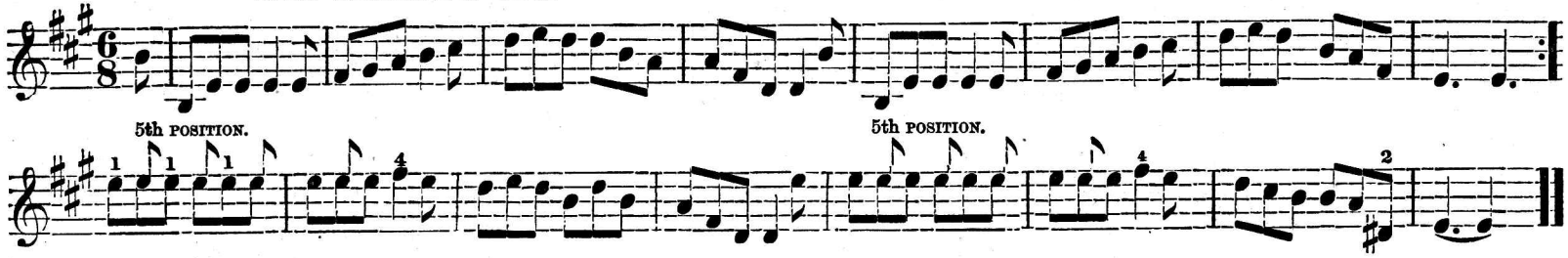
SAVORY'S JIG.



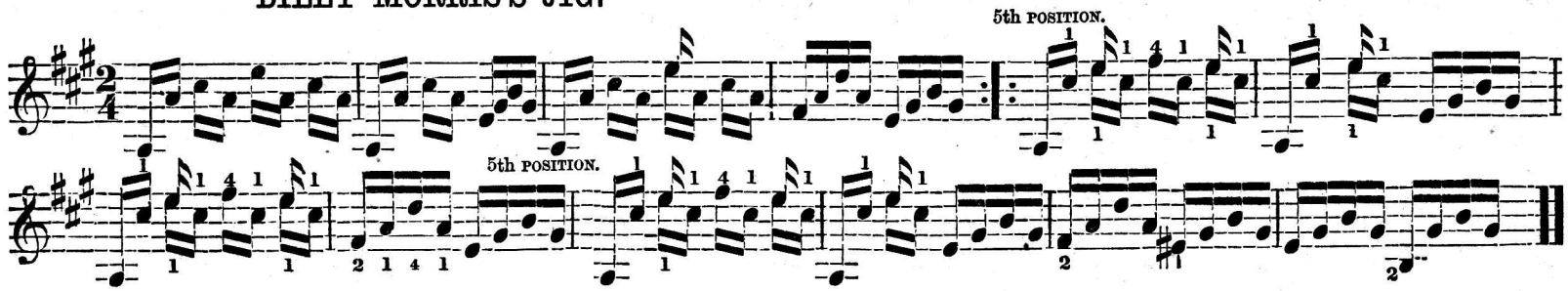
BOLTON CLOG HORNPIPE.



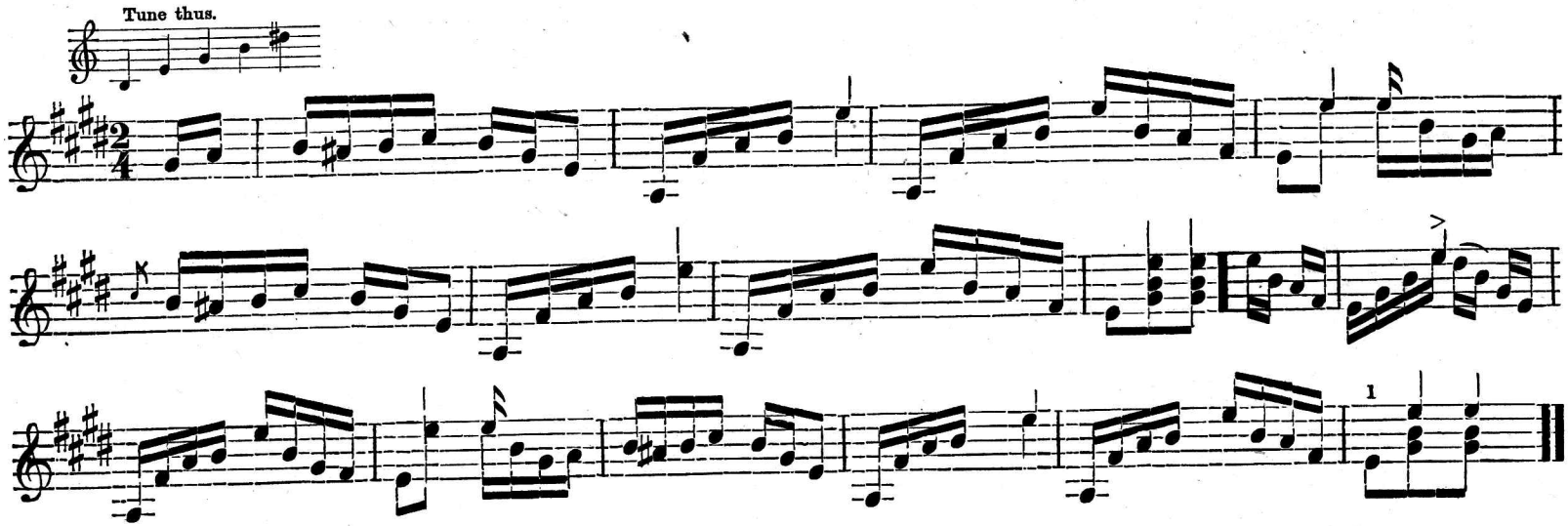
PAT MALOY'S JIG.



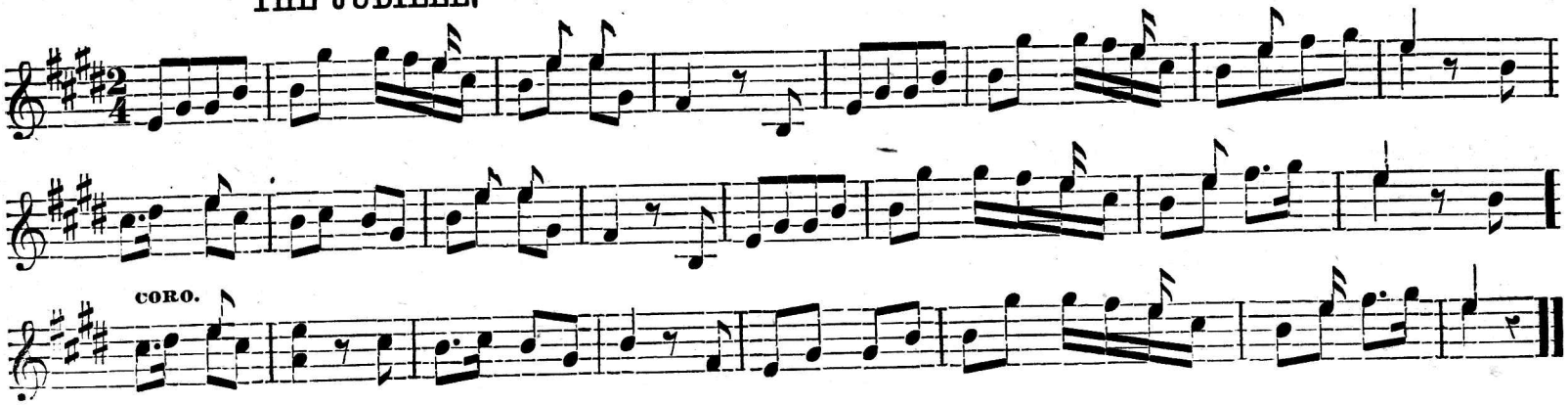
BILLY MORRIS'S JIG.



LON MORRIS'S JIG.



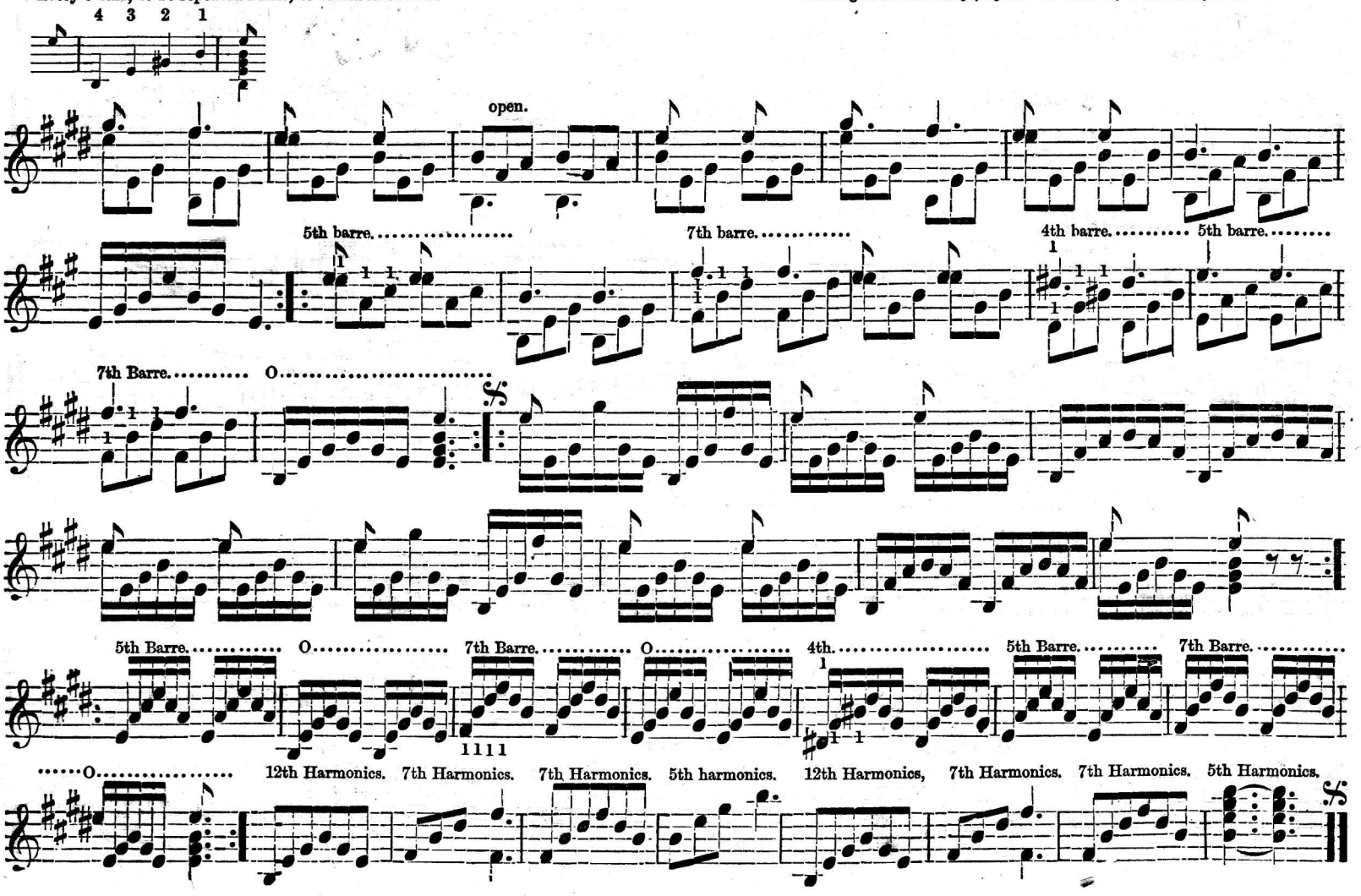
THE JUBILEE.



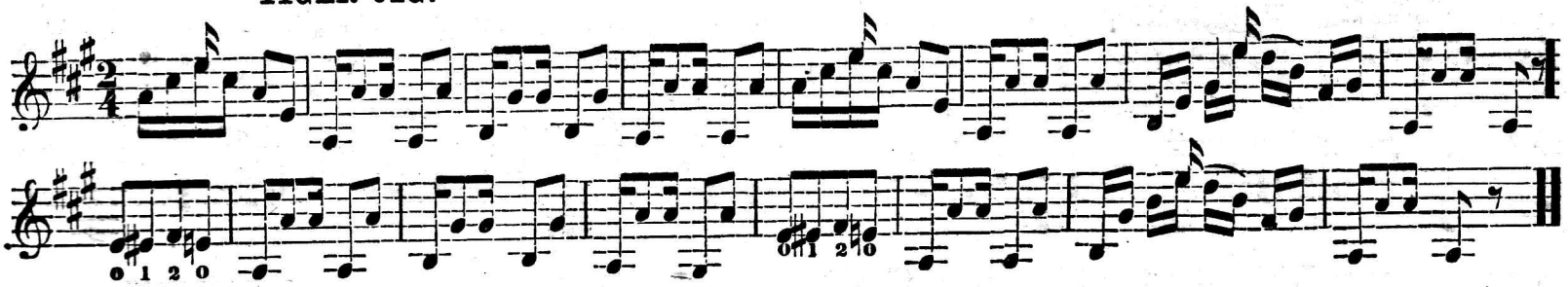
FANDANGO.

Every 8 bars, to be repeated Piano, to sound like Echo.

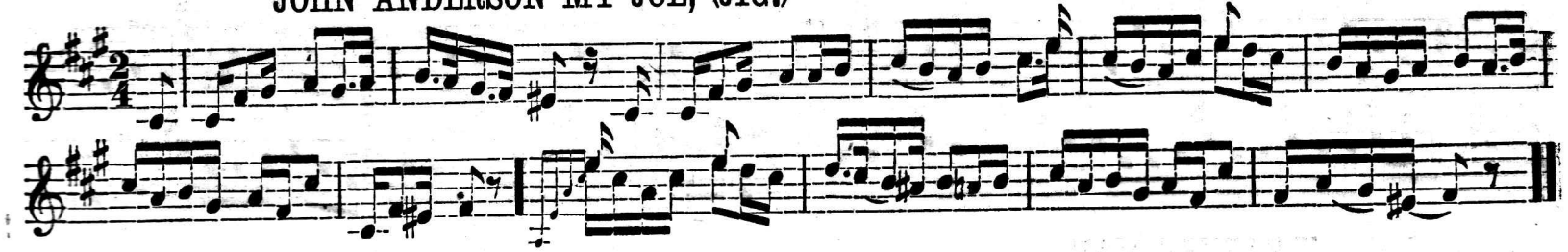
Arranged for the Banjo, by N. W. GOULD, June 10th, 1863.



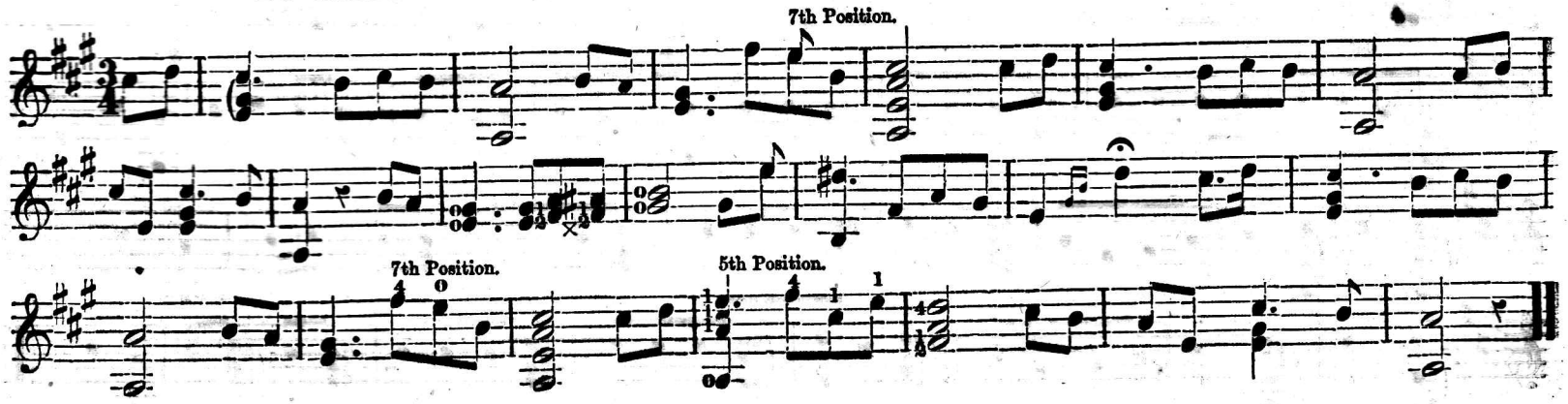
TIGER JIG.



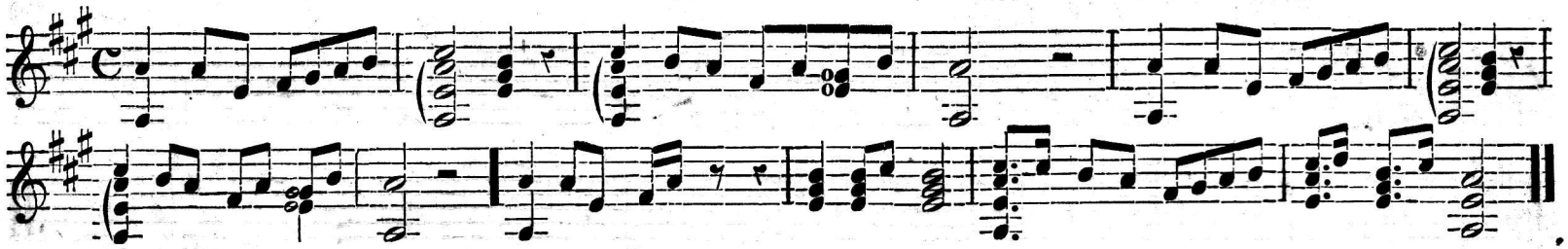
JOHN ANDERSON MY JOE, (JIG.)



DO THEY THINK OF ME AT HOME.

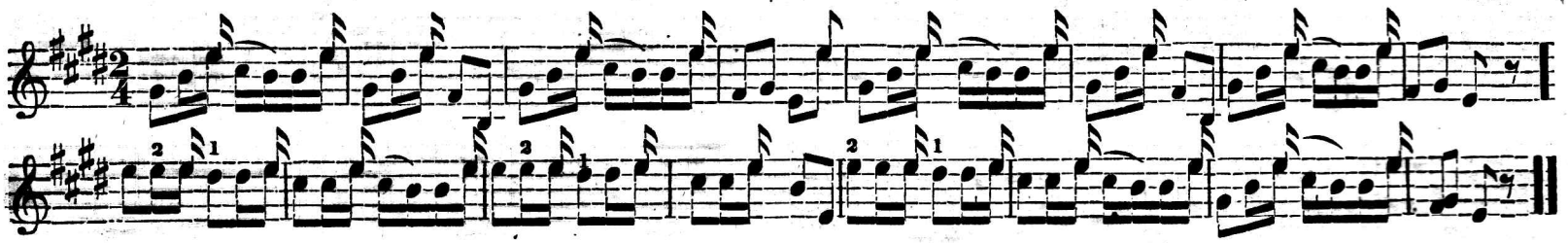


NELLY WAS A LADY.

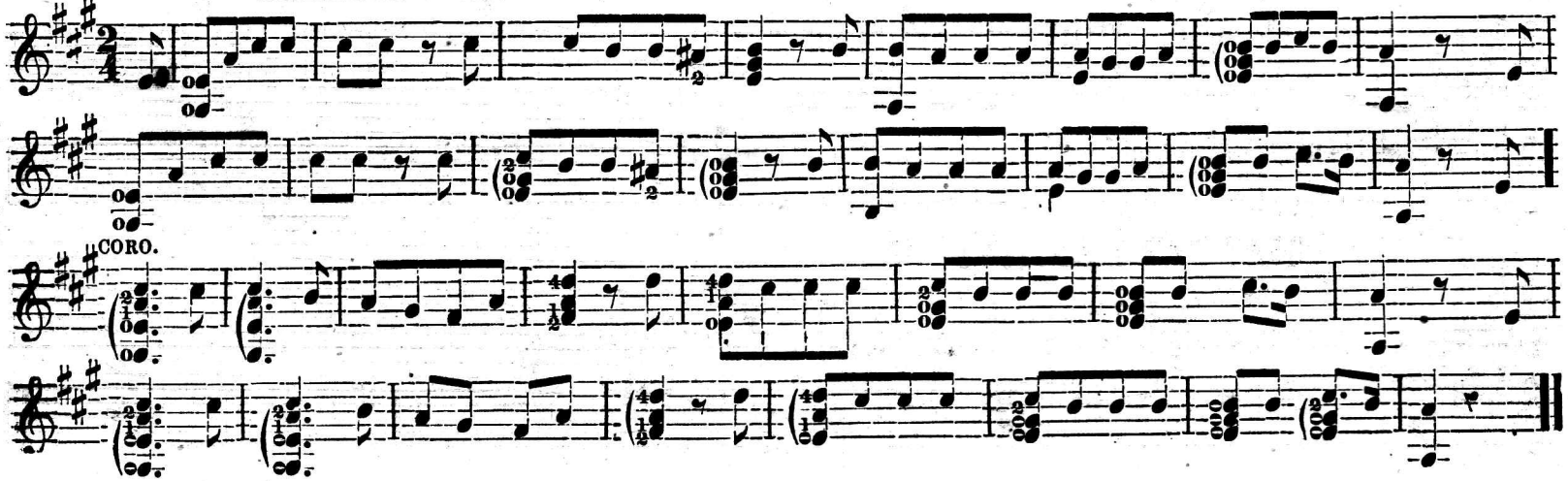


LADIES IN DE PARLOR, (Reel.)

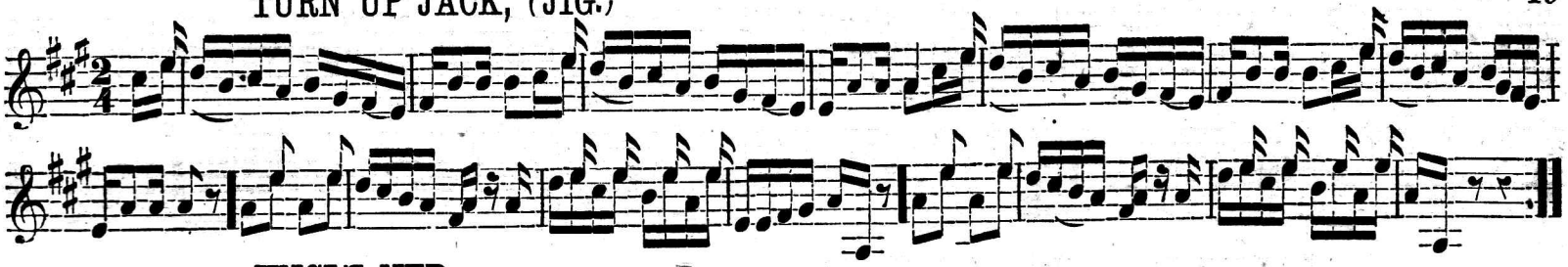
JAMES BUCKLEY.



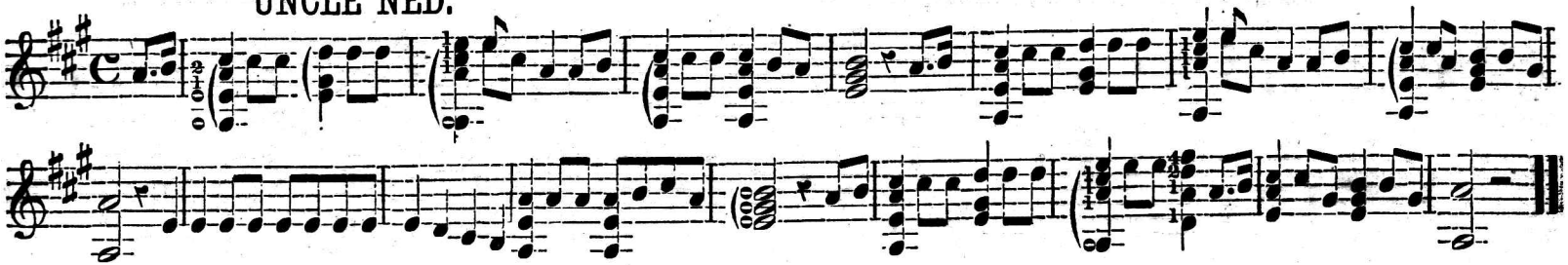
DEAREST MAE.



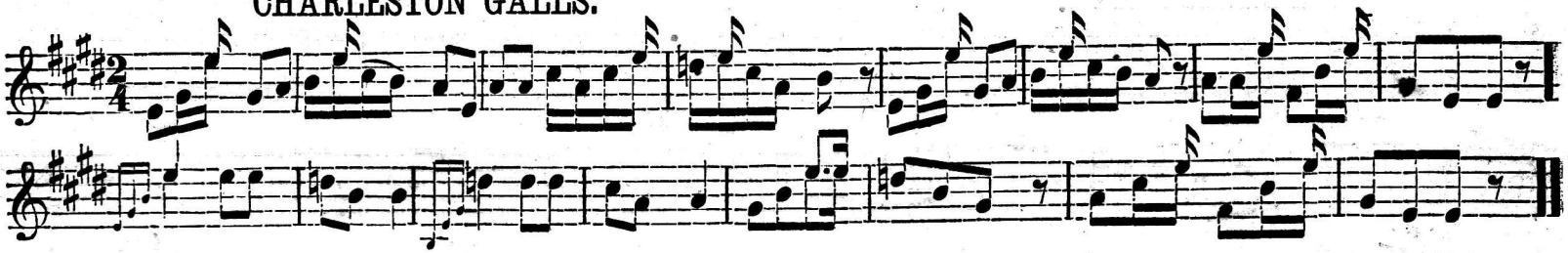
TURN UP JACK, (JIG.)



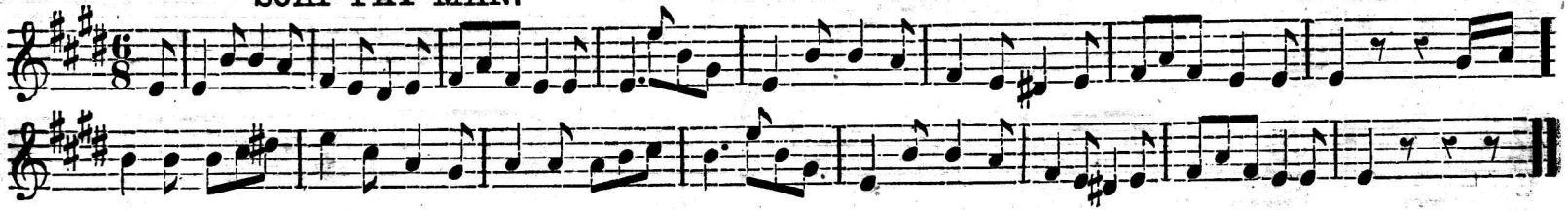
UNCLE NED.



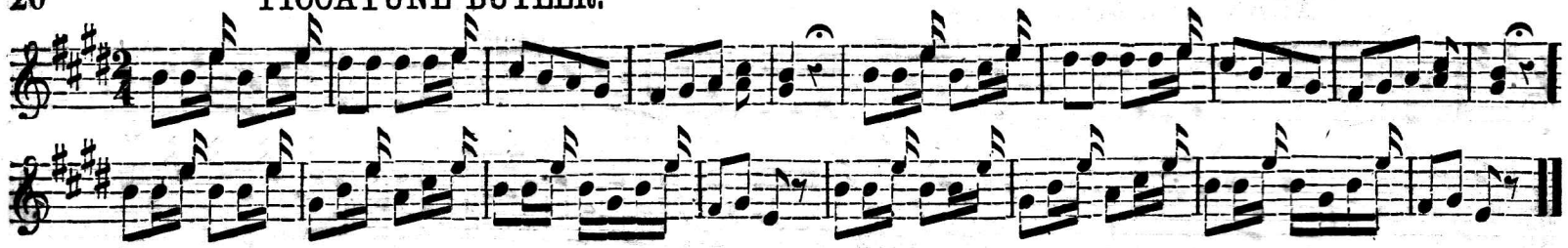
CHARLESTON GALLS.



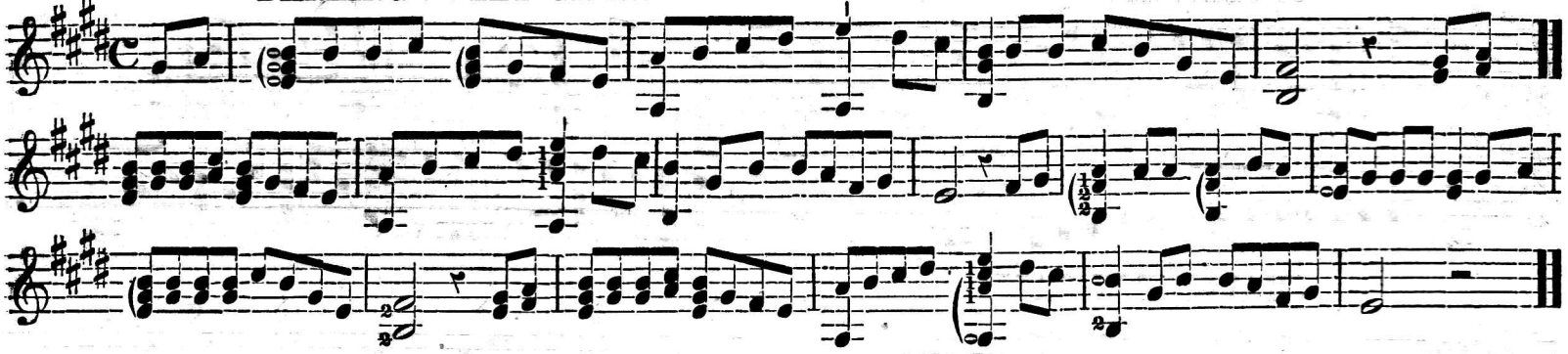
SOAP FAT MAN.



PICCAYUNE BUTLER.

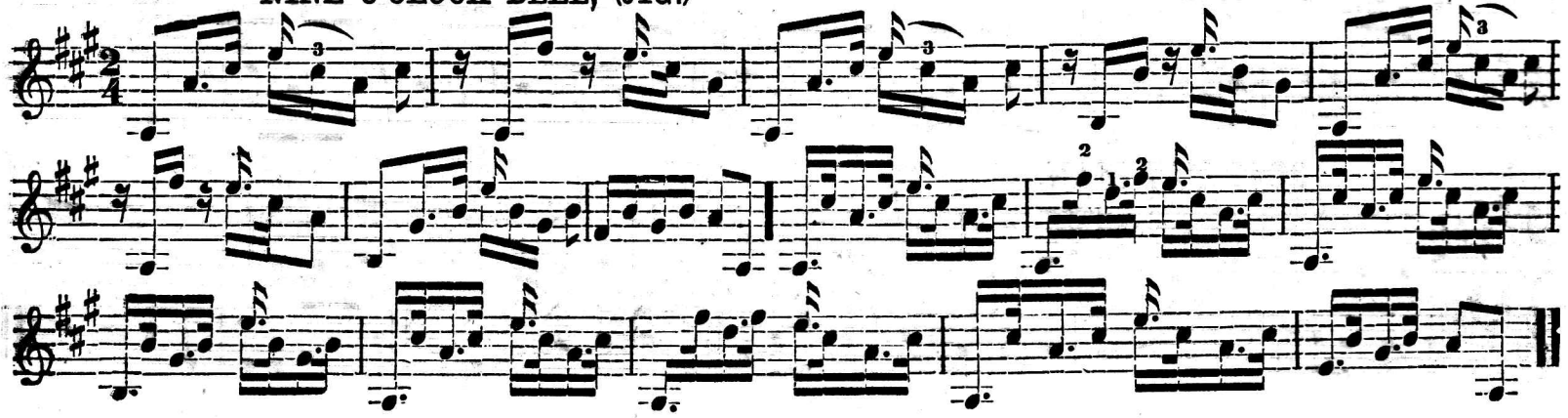


DARLING NELLY GRAY.

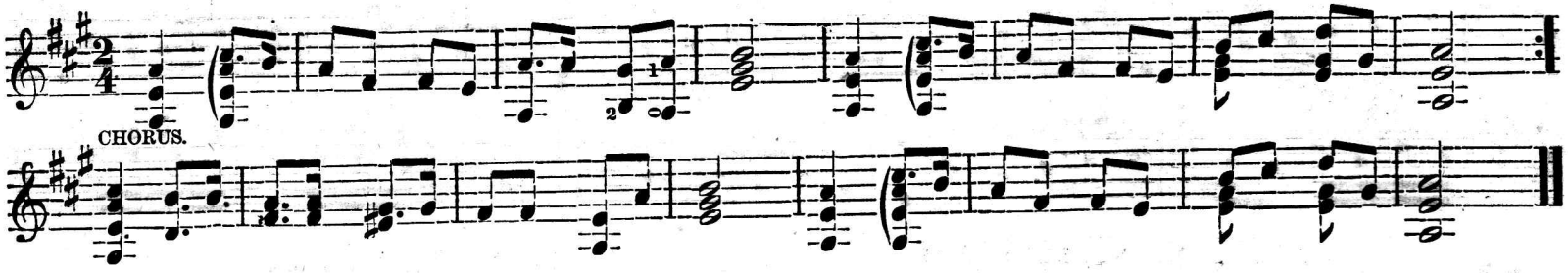


NINE O'CLOCK BELL, (JIG.)

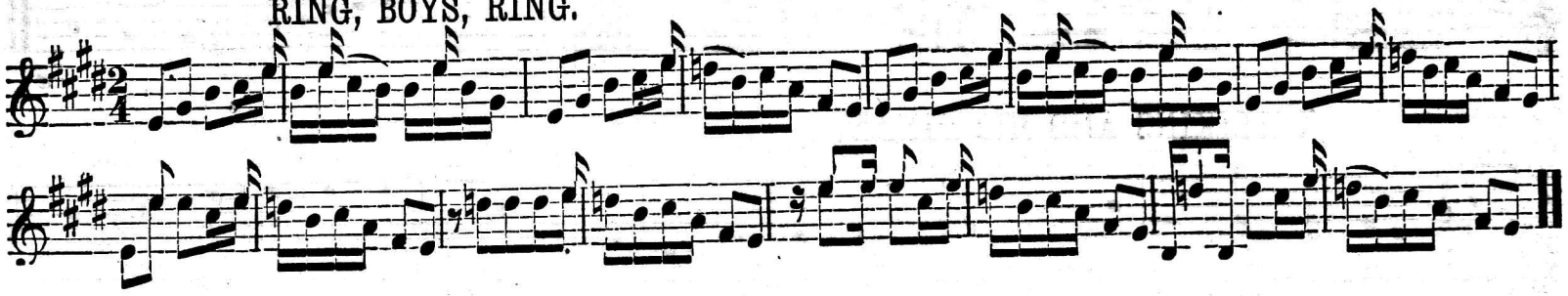
JAMES BUCKLEY.



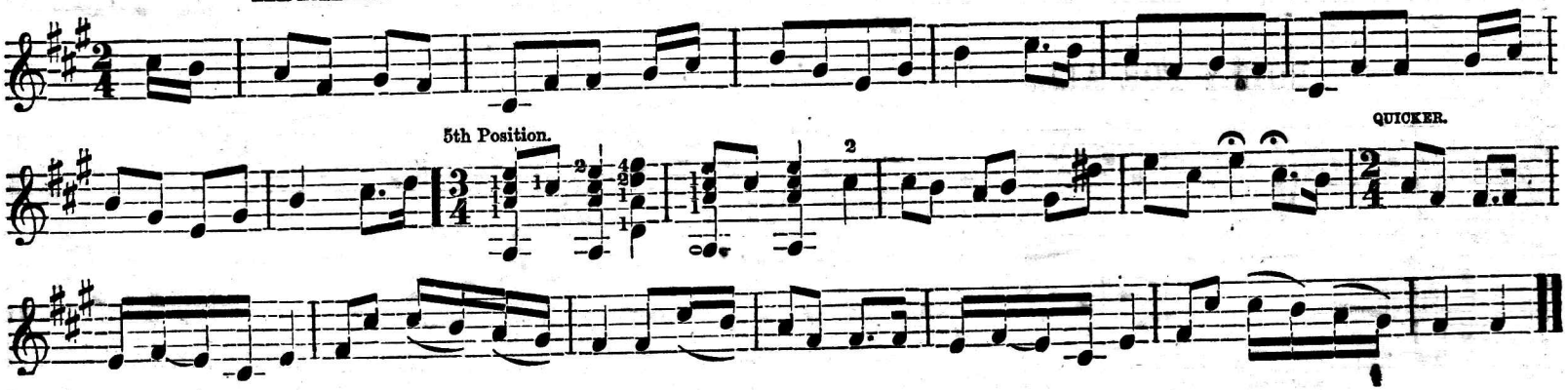
ANNIE LISLE.



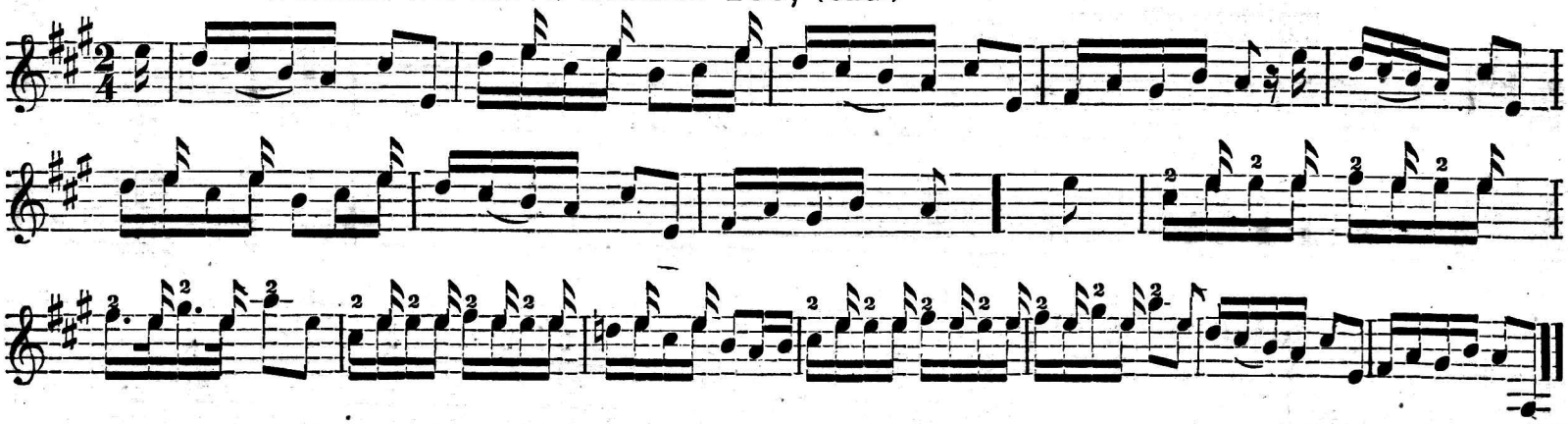
RING, BOYS, RING.



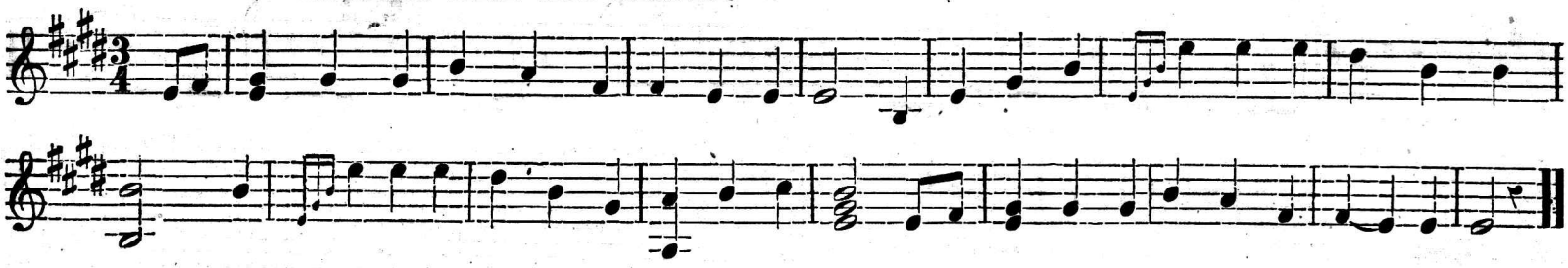
ABRAHAM'S DAUGHTER.



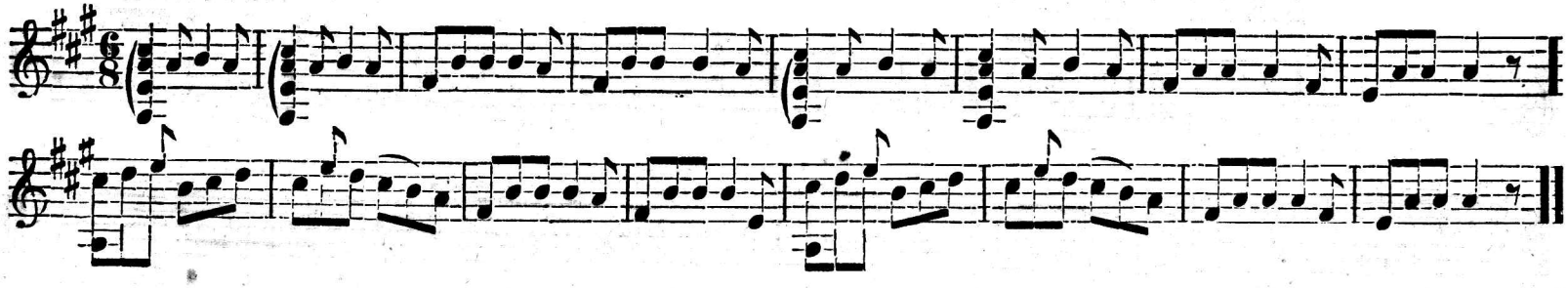
WILLIE WE HAVE MISSED YOU, (JIG.)



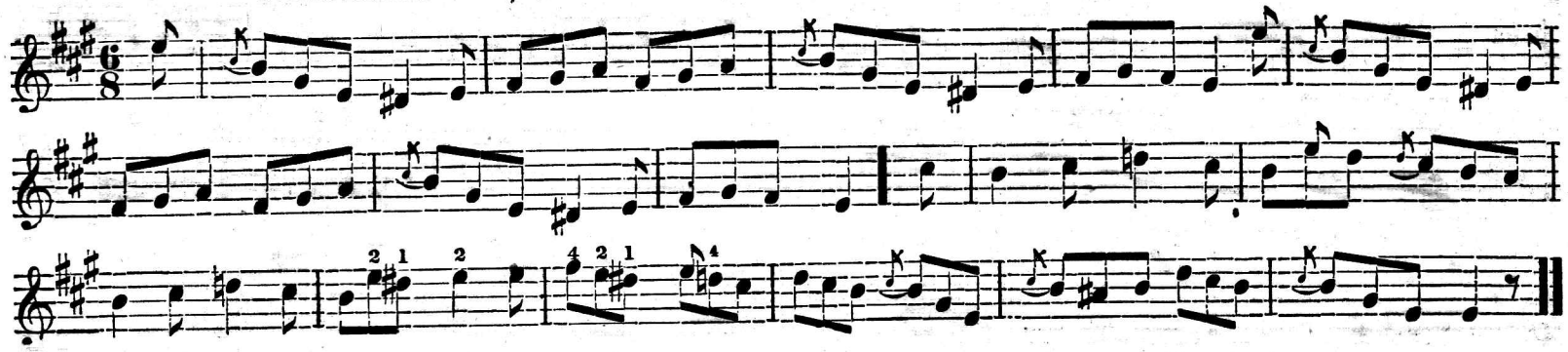
VILLIKINS AND HIS DINAH.



BULLY FOR ALL.

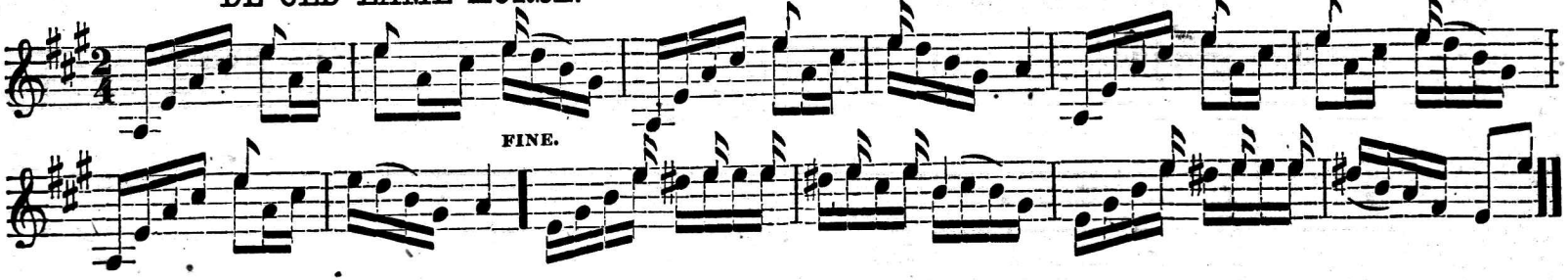


TENPENNY BIT, (Irish.)



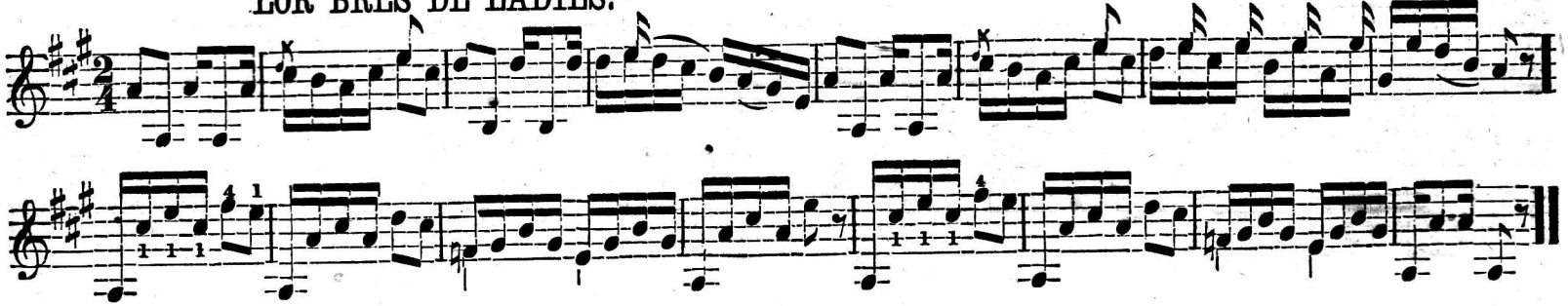
DE OLD LAME HORSE.

JAMES BUCKLEY.



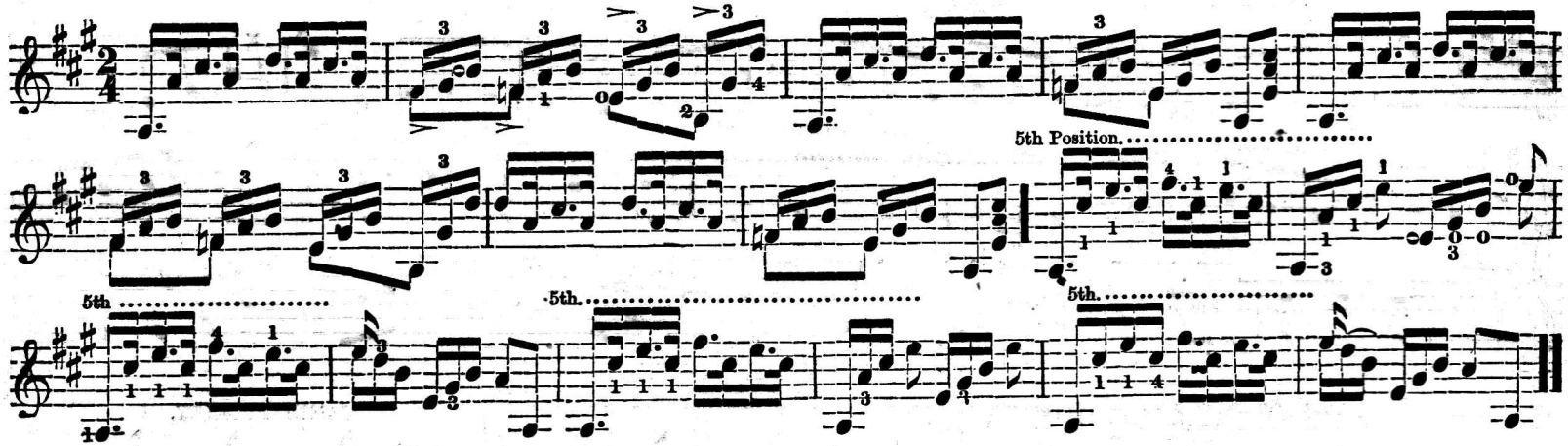
LOR BRES DE LADIES.

JAMES BUCKLEY.



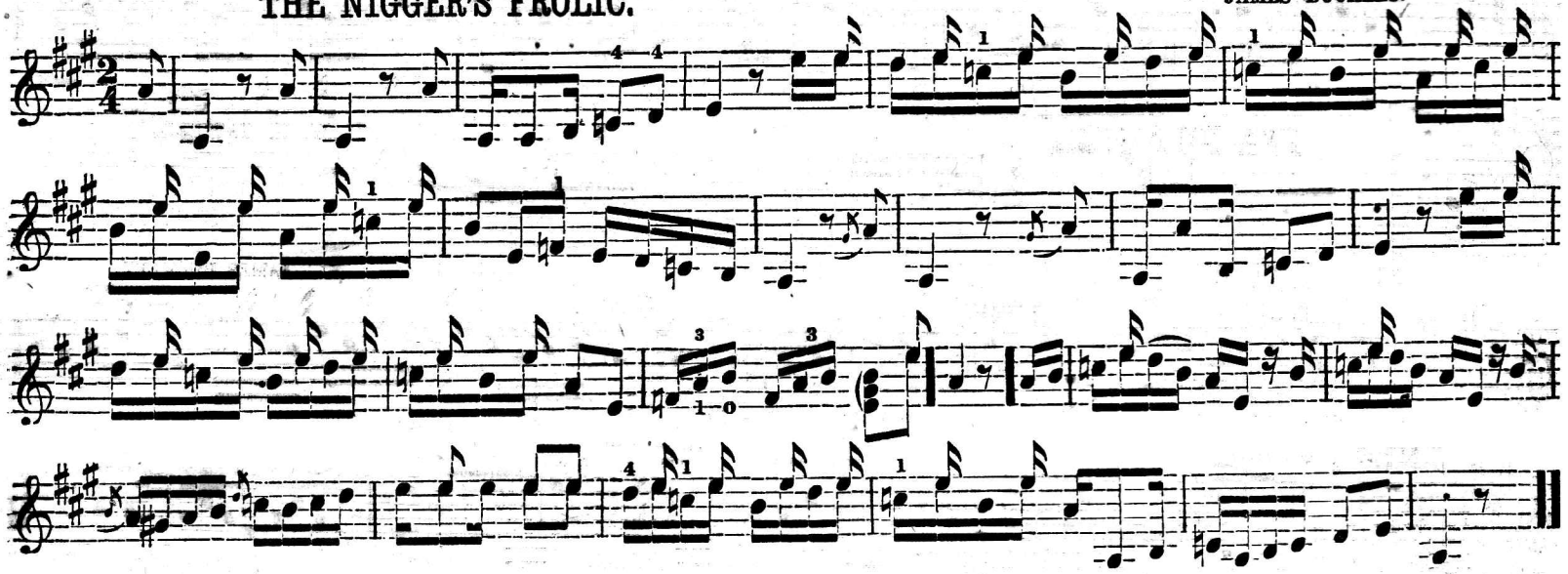
SUGAR IN DE GOURD.

JAMES BUCKLEY.

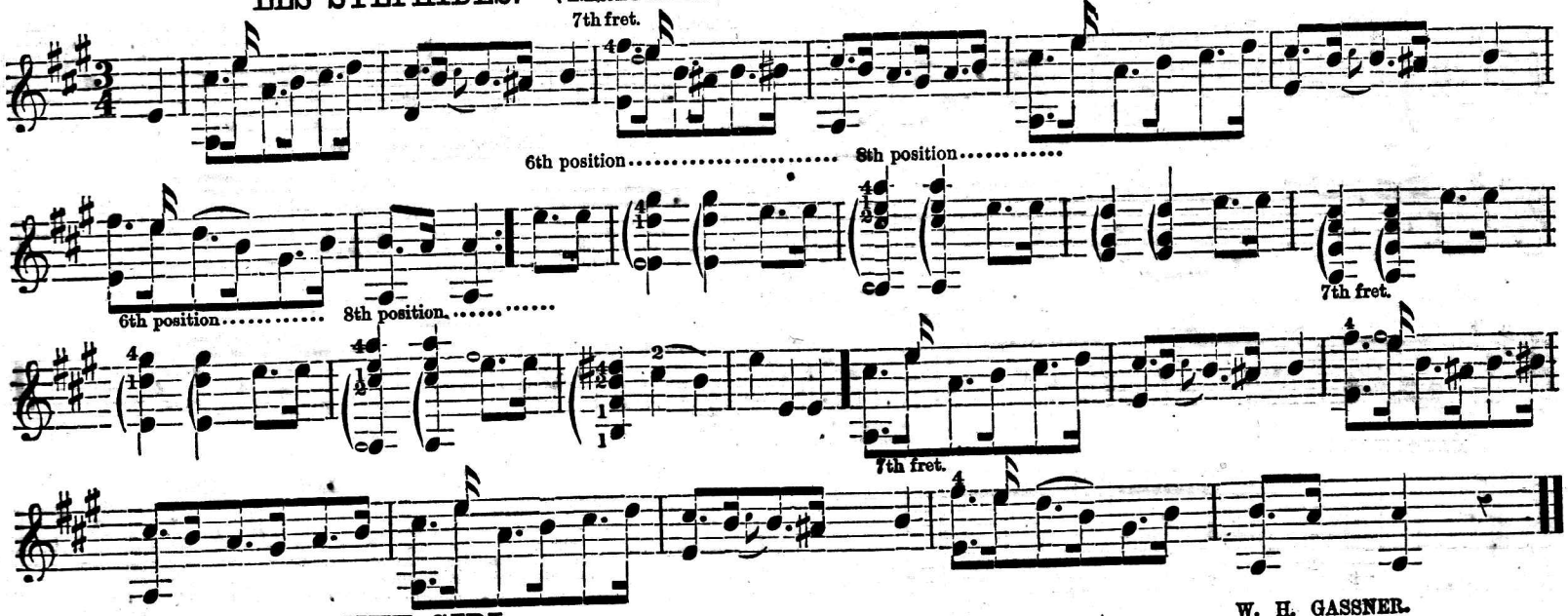


THE NIGGER'S FROLIC.

JAMES BUCKLEY.

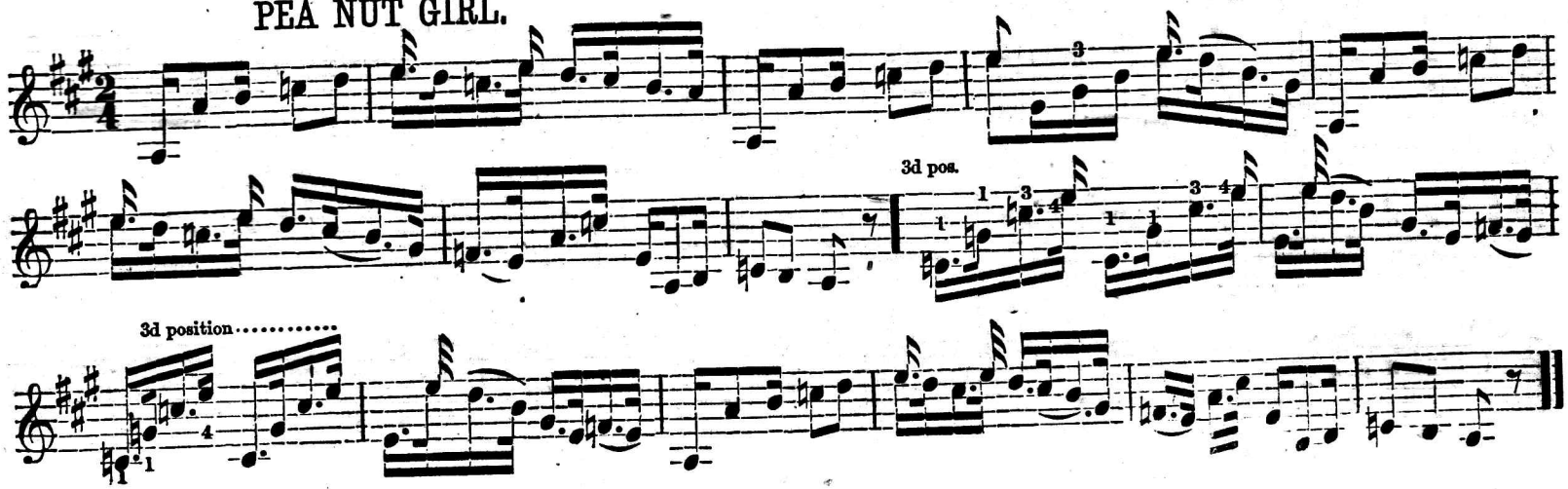


LES SYLPHIDES. (Mazourka.)



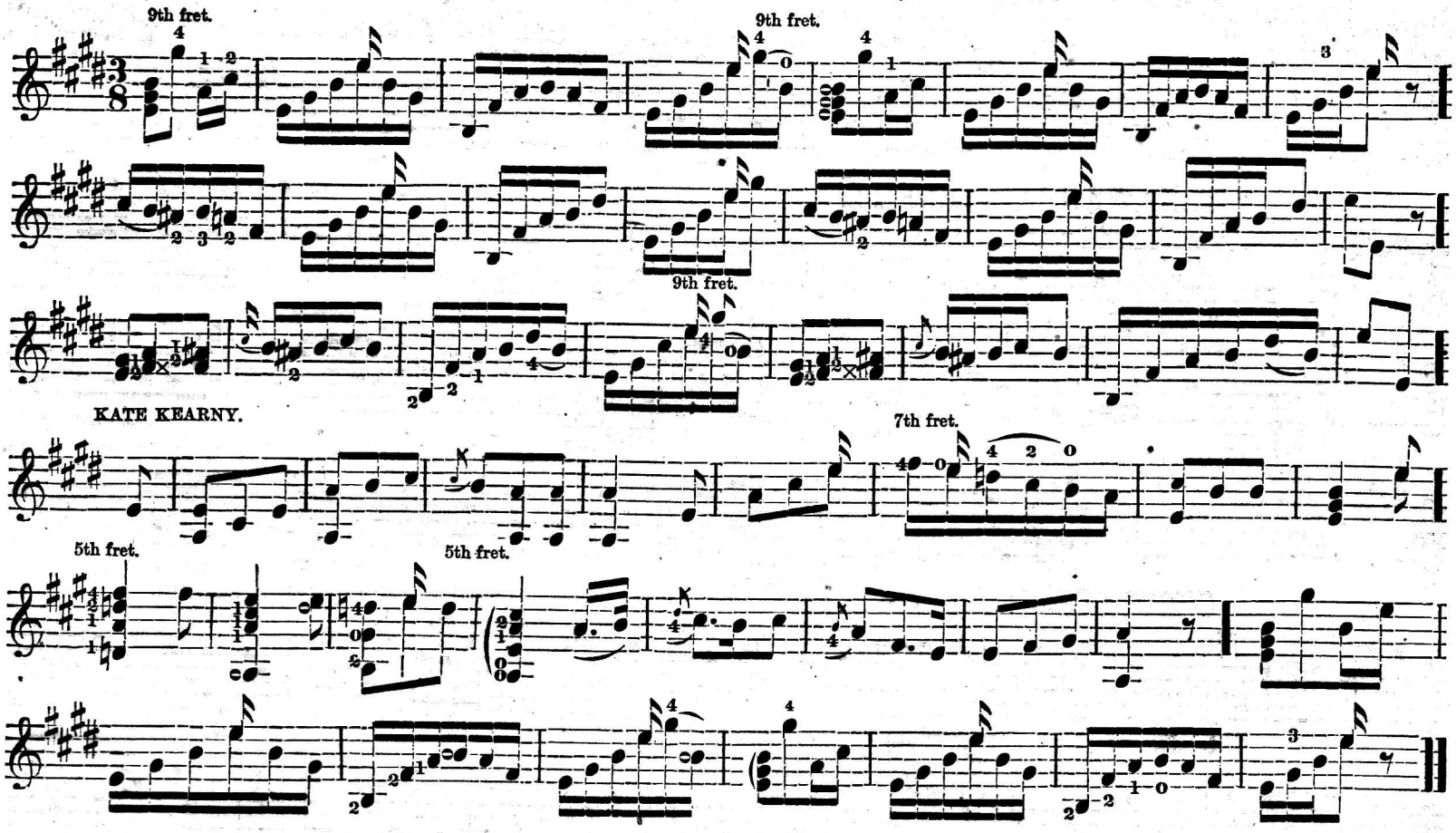
W. H. GASSNER.

PEA NUT GIRL.

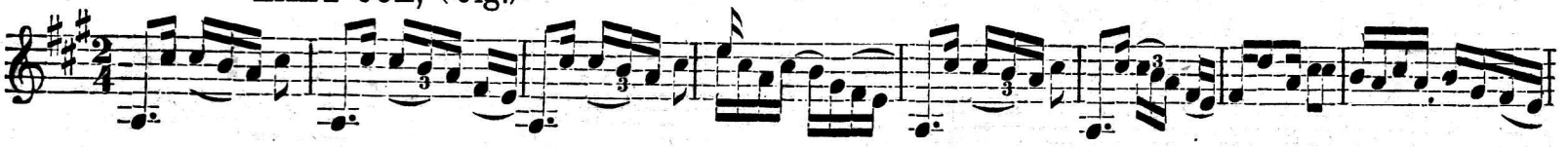


KATE KEARNY WALTZ.

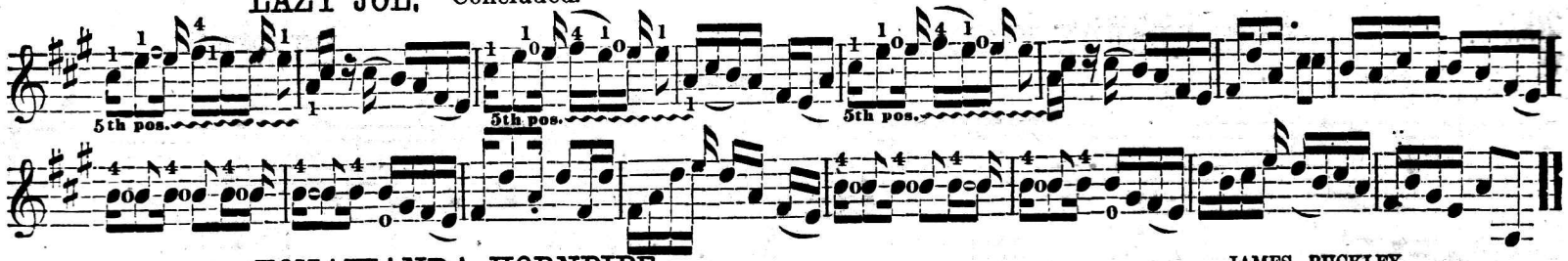
VON BONHORST.



LAZY JOE, (Jig.)

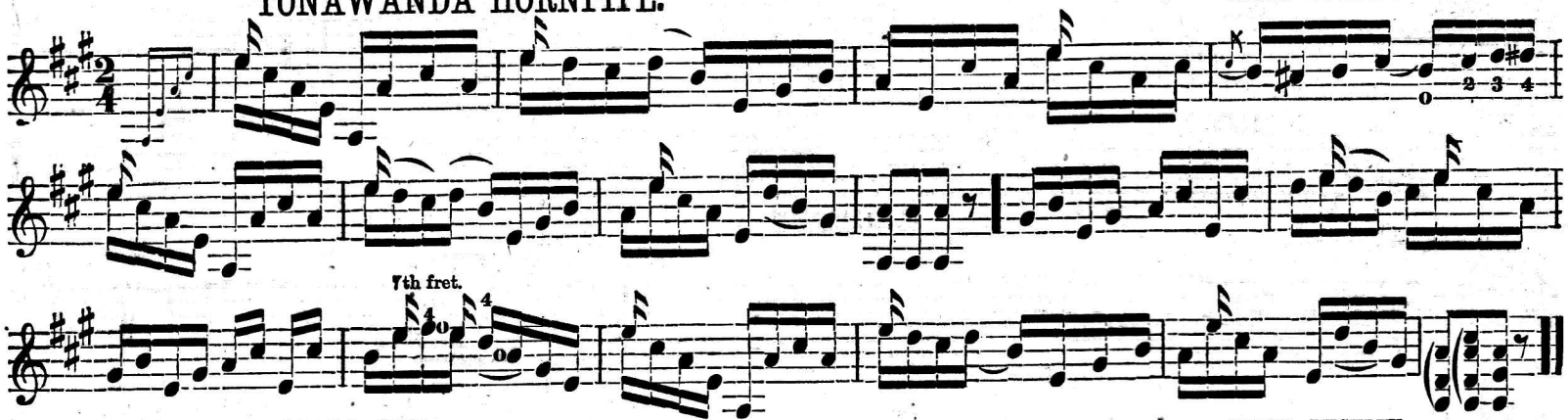


LAZY JOE. Concluded.



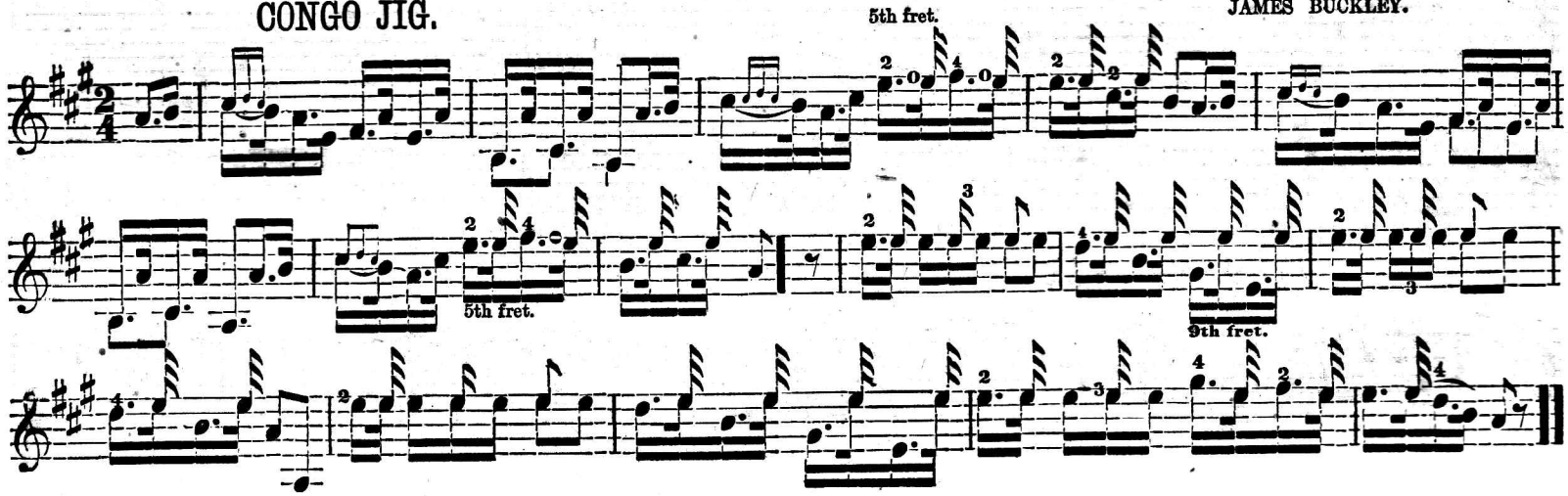
TONAWANDA HORNPIPE.

JAMES BUCKLEY.



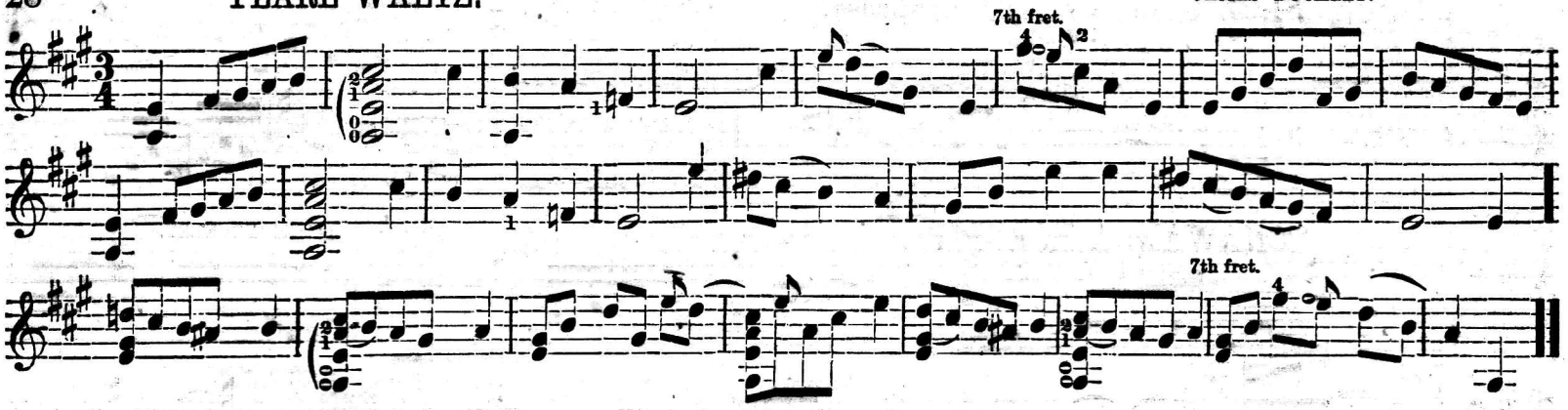
CONGO JIG.

JAMES BUCKLEY.



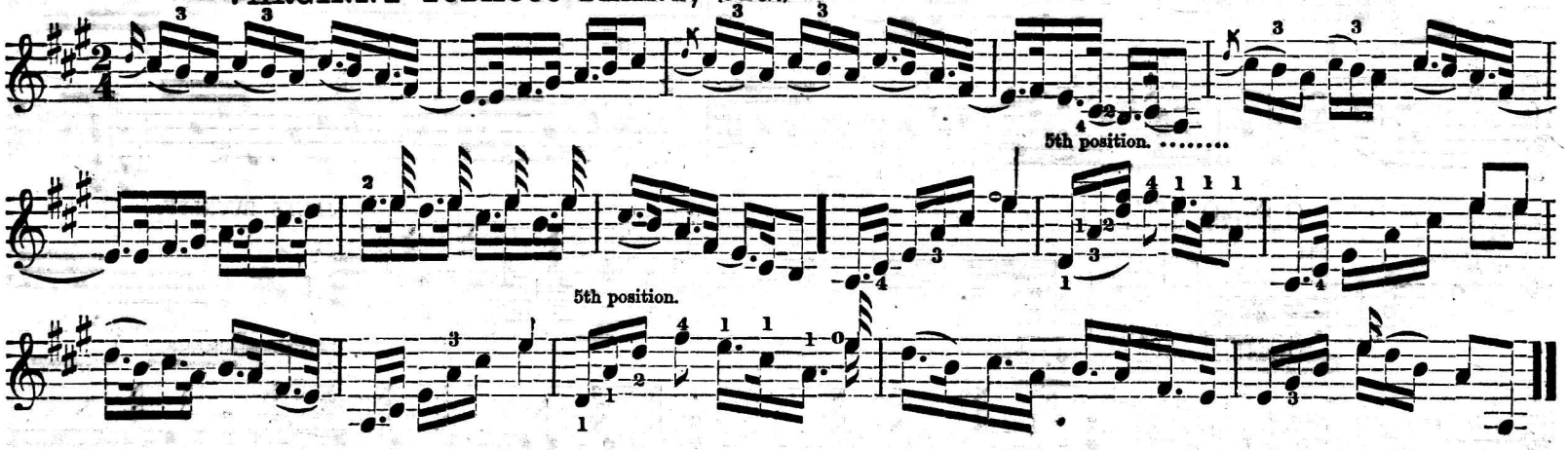
PEARL WALTZ.

JAMES BUCKLEY.



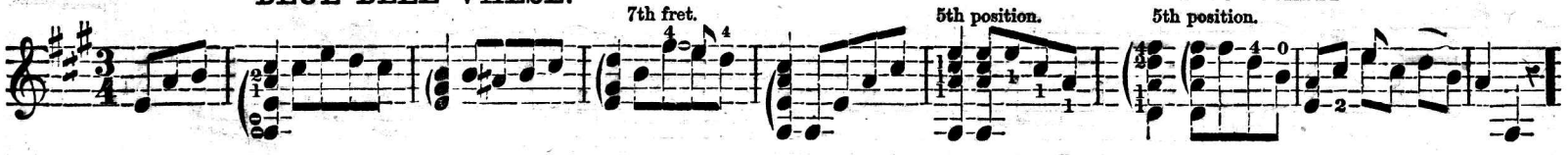
VARGINNY TOBACCO PLANT, (JIG.)

JAMES BUCKLEY.

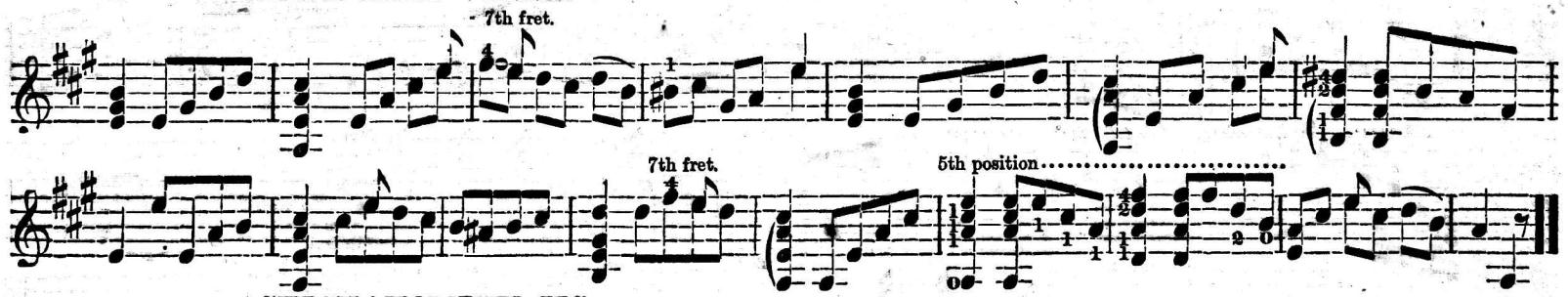


BLUE BELL VALSE.

JAMES BUCKLEY

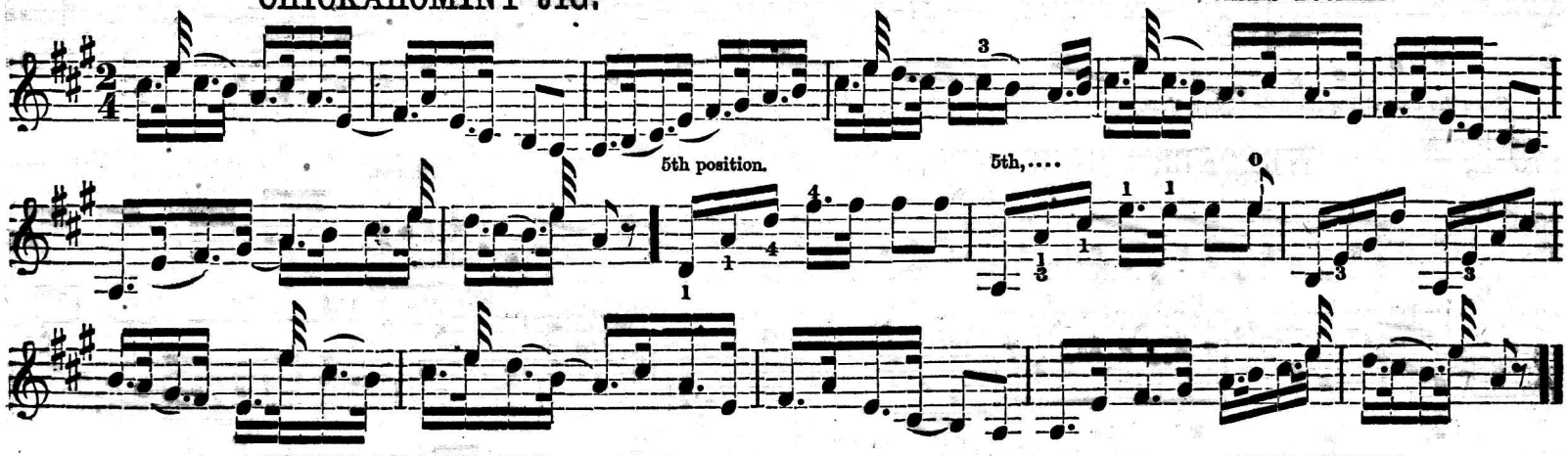


BLUE BELL VALSE. Concluded.



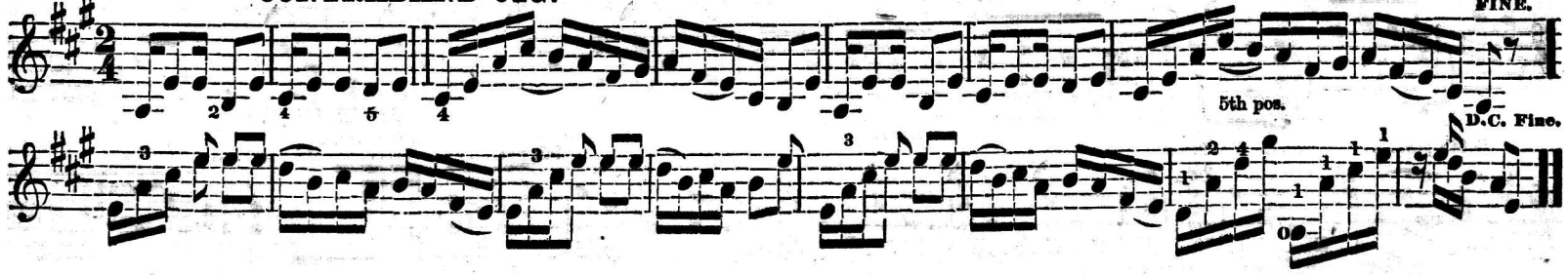
CHICKAHOMINY JIG.

JAMES BUCKLEY.



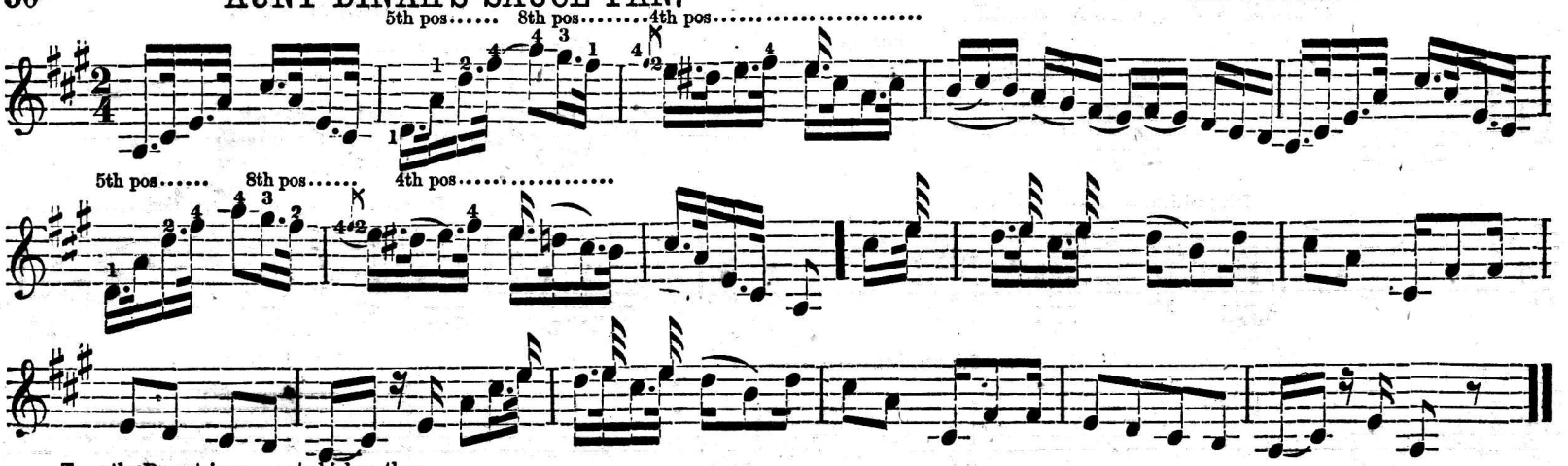
CONTRABAND JIG.

JAMES BUCKLEY.

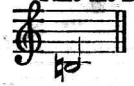


AUNT DINAH'S SAUCE PAN.

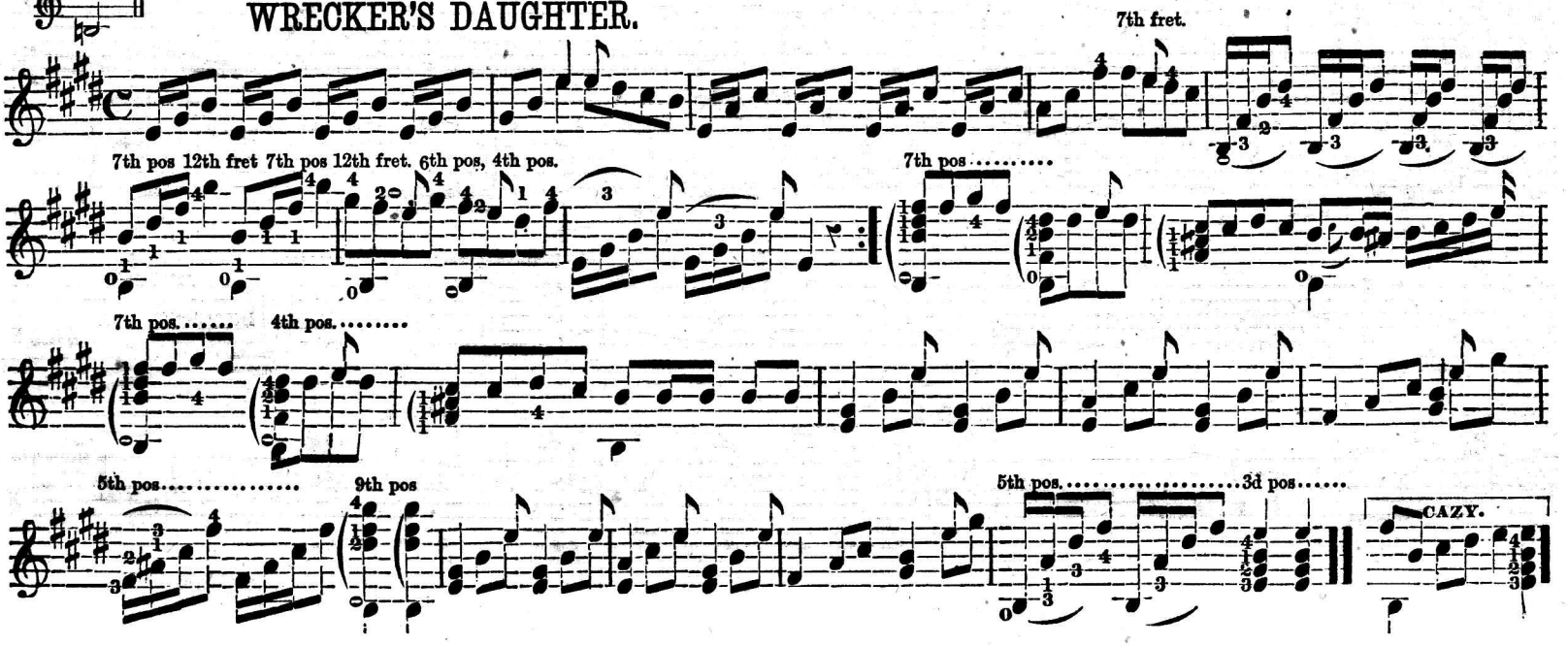
JAMES BUCKLEY.

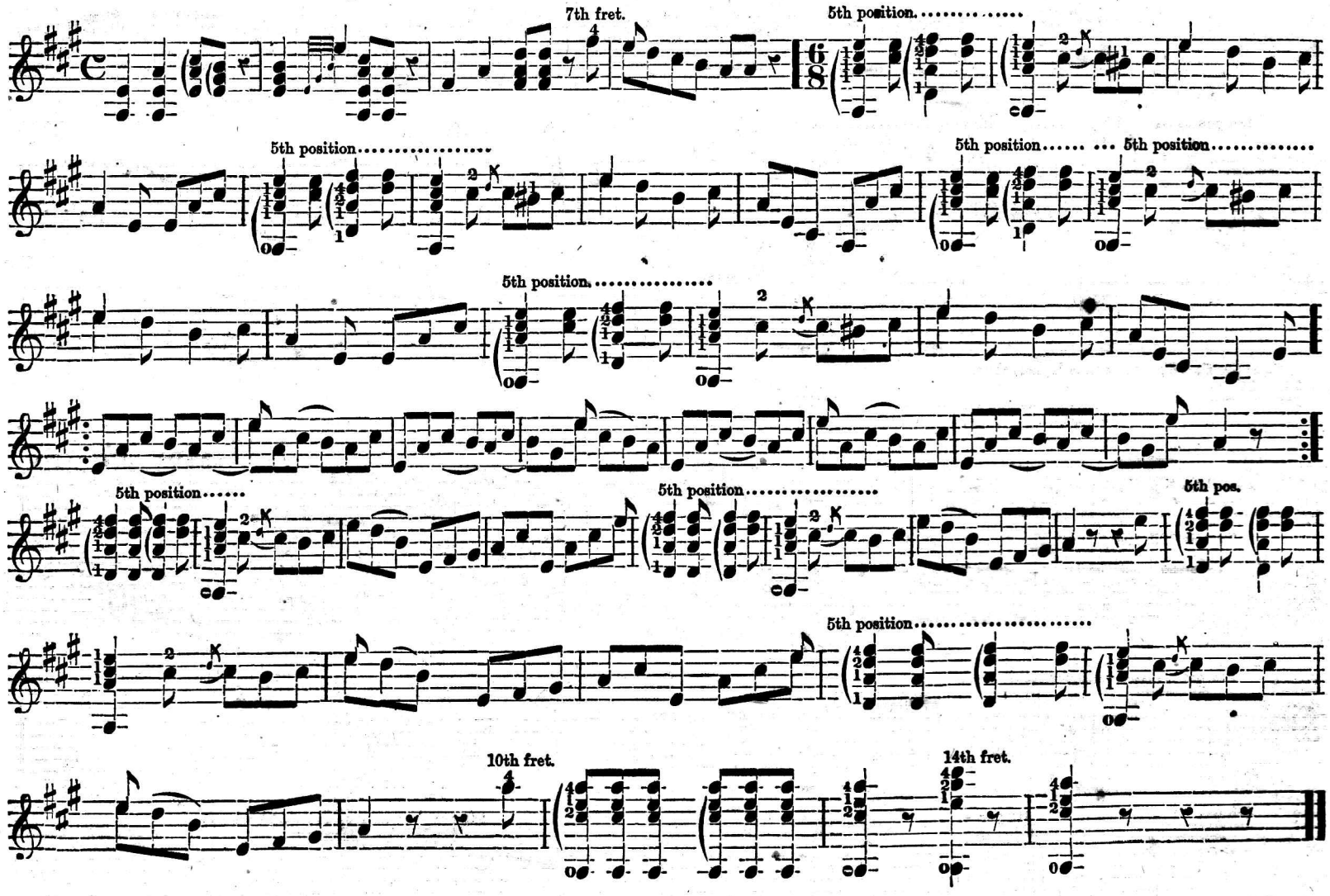


Tune the Bass string one note higher, thus.



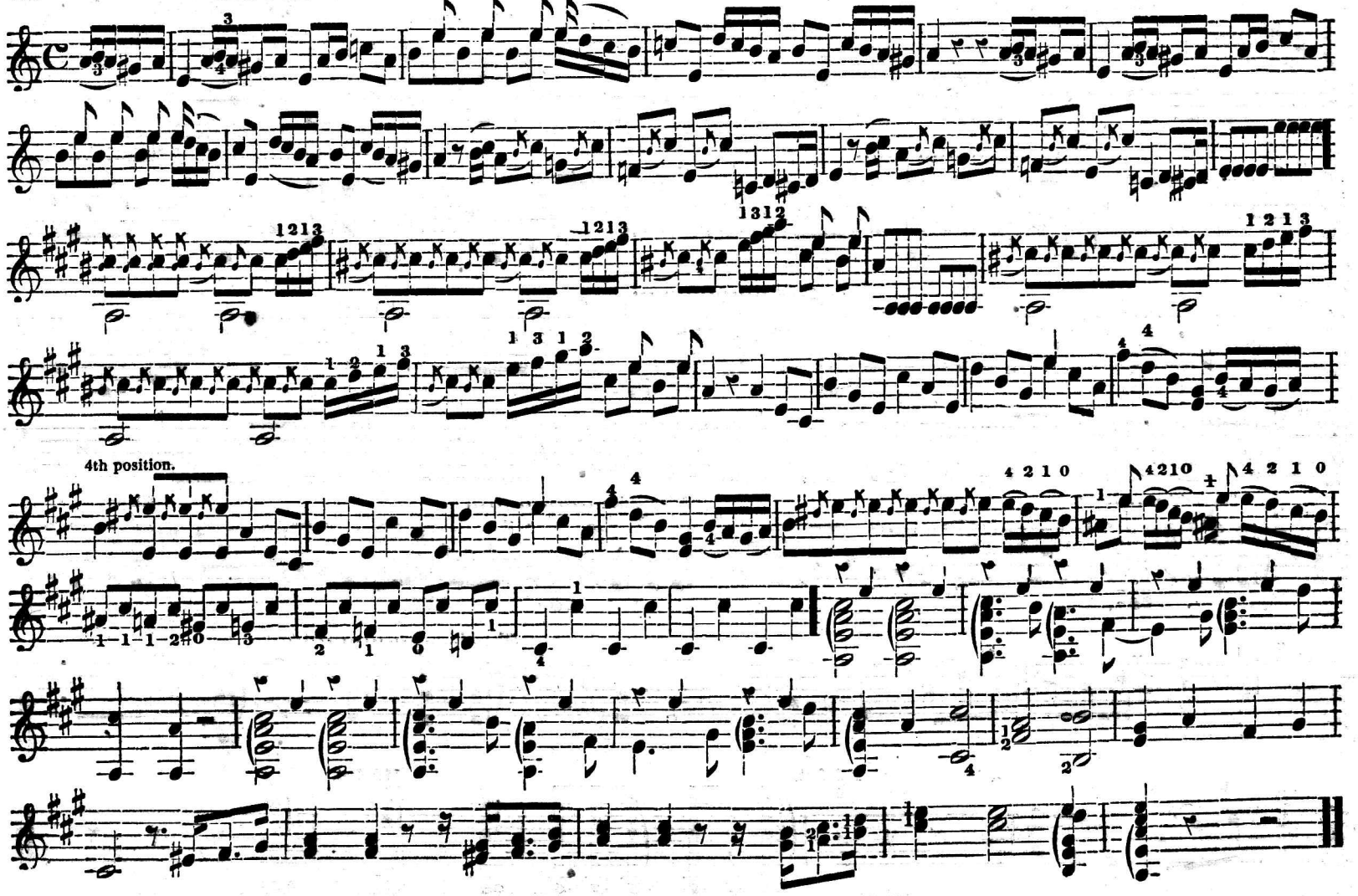
WRECKER'S DAUGHTER.




7th fret.
5th position.
5th position
5th position
5th position
5th position
5th position
5th position
5th pos.
5th position
10th fret.
14th fret.

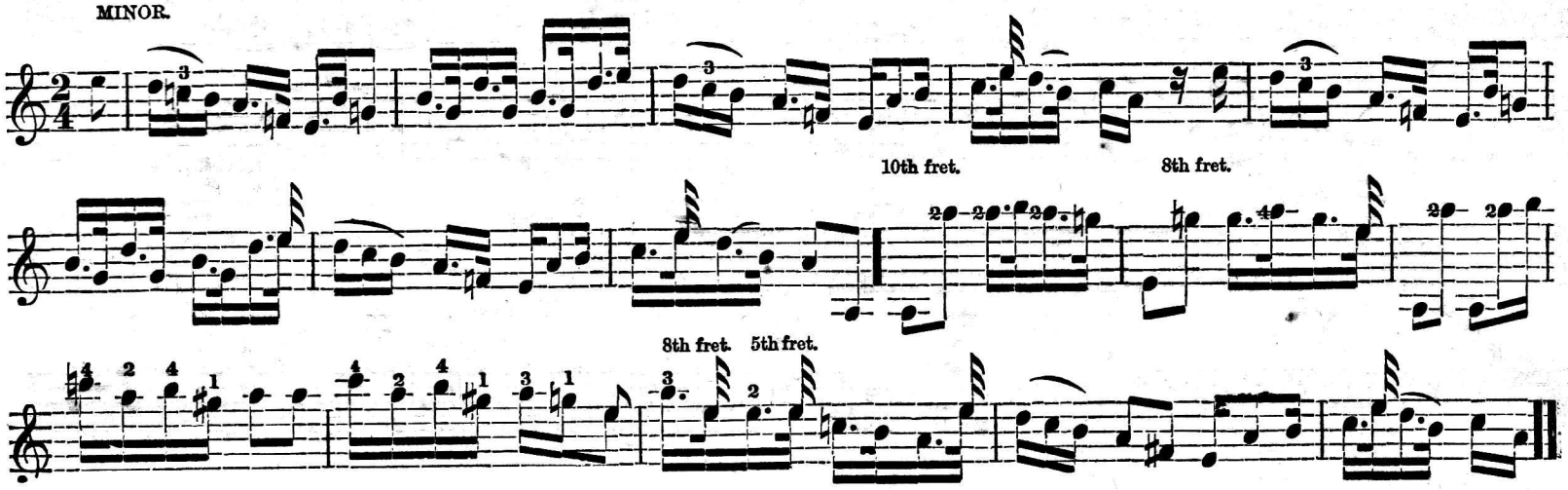
ANVIL CHORUS.

JAMES BUCKLEY.



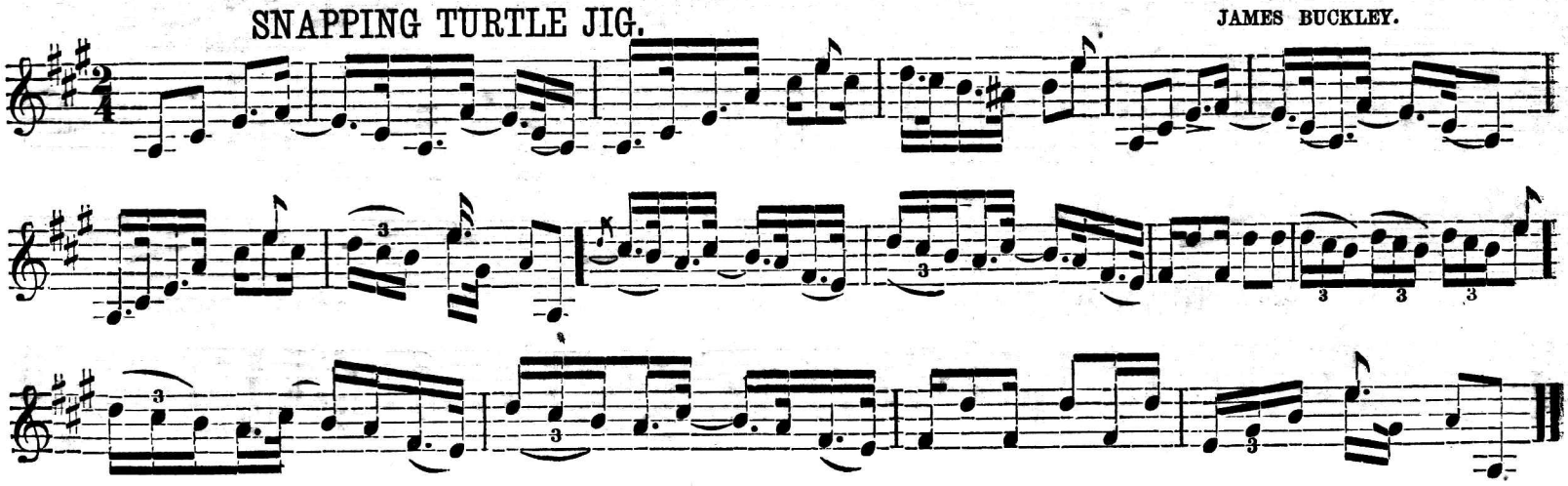
SCOTCH JIG.

MINOR.



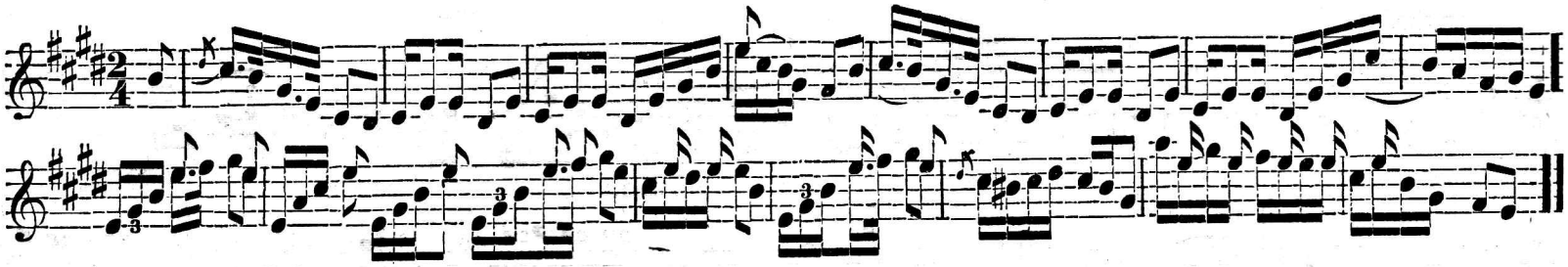
SNAPPING TURTLE JIG.

JAMES BUCKLEY.



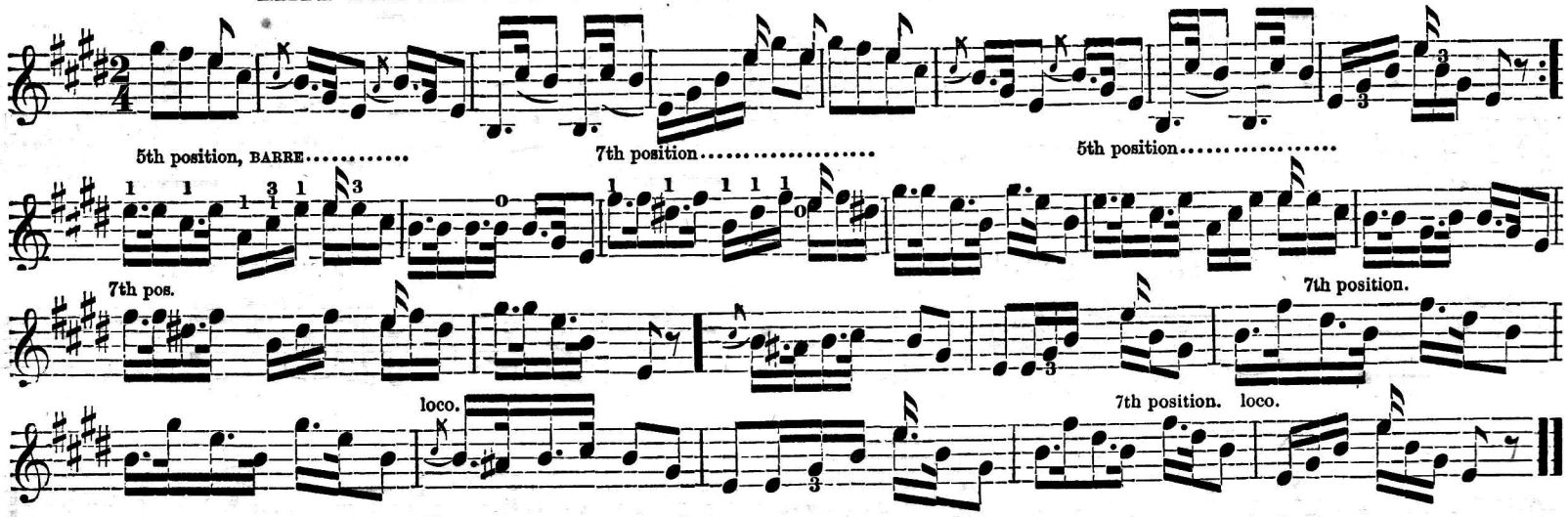
TOE DE MARK JIG.

JAMES BUCKLEY.



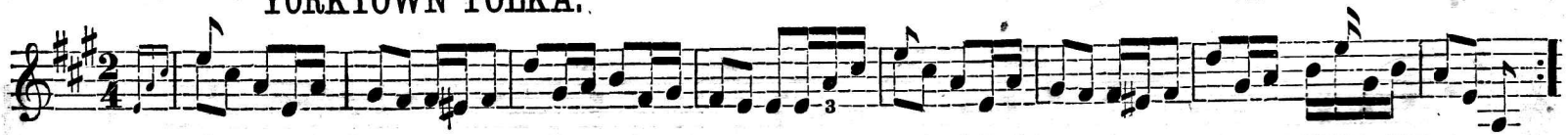
MAY-FLOWER SCHOTTISCHE.

JAMES BUCKLEY.

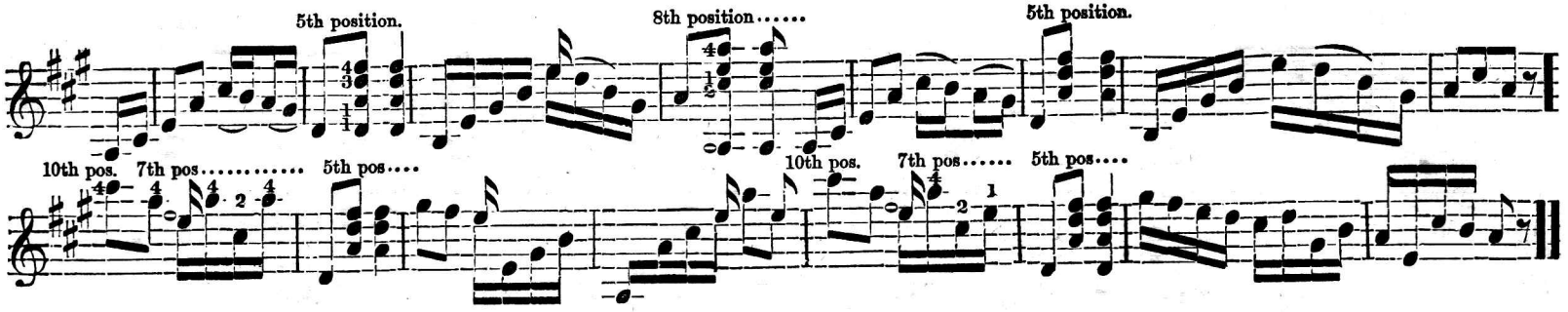


YORKTOWN POLKA.

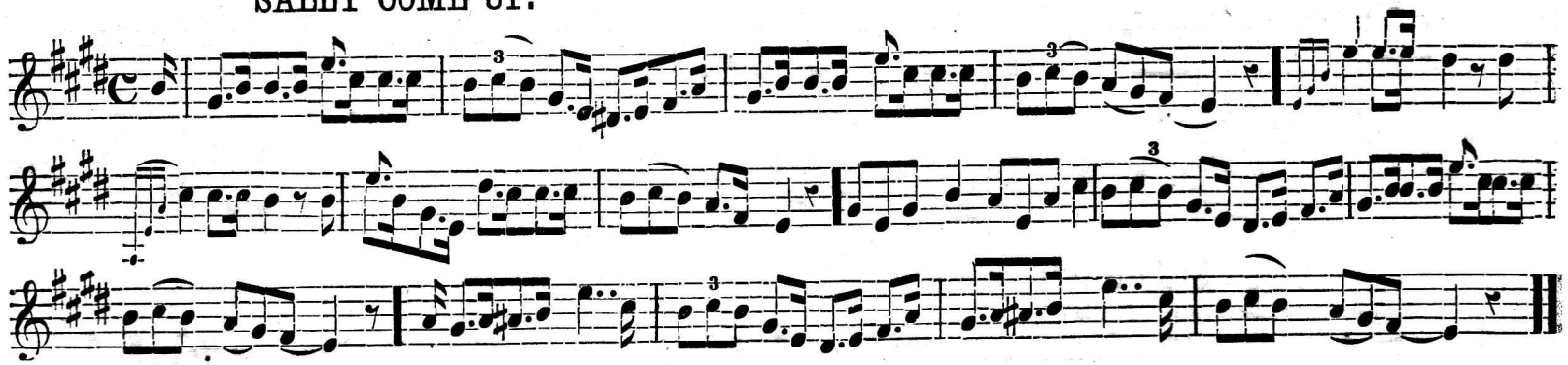
JAMES BUCKLEY.



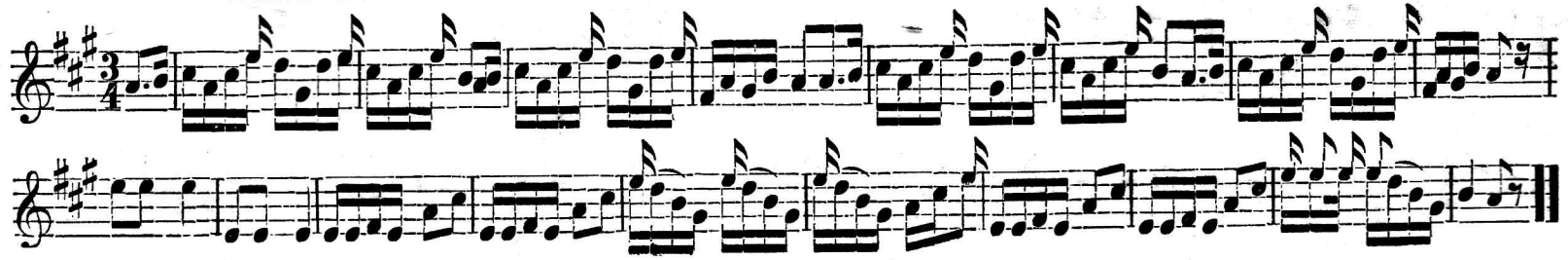
YORKTOWN POLKA. Concluded.



SALLY COME UP.



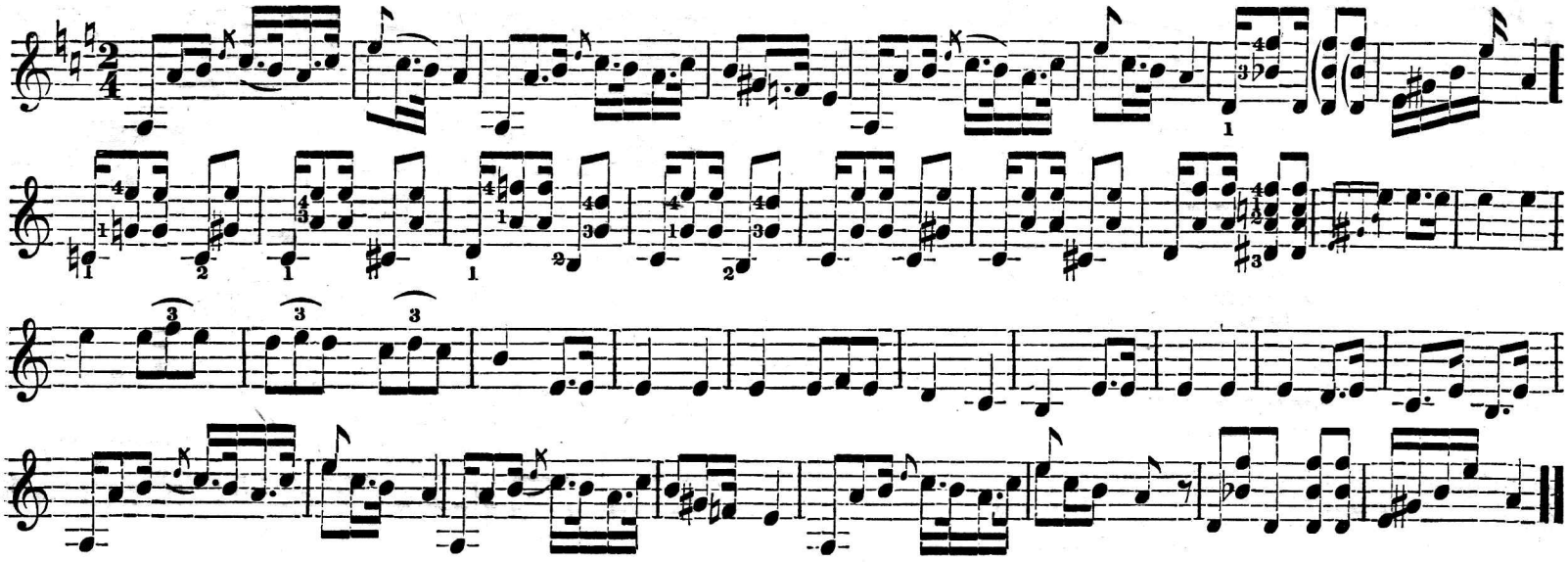
DONT YOU HEAR DE BULGINE.



G. SWAIN BUCKLEY'S CELEBRATED MINOR JIG.

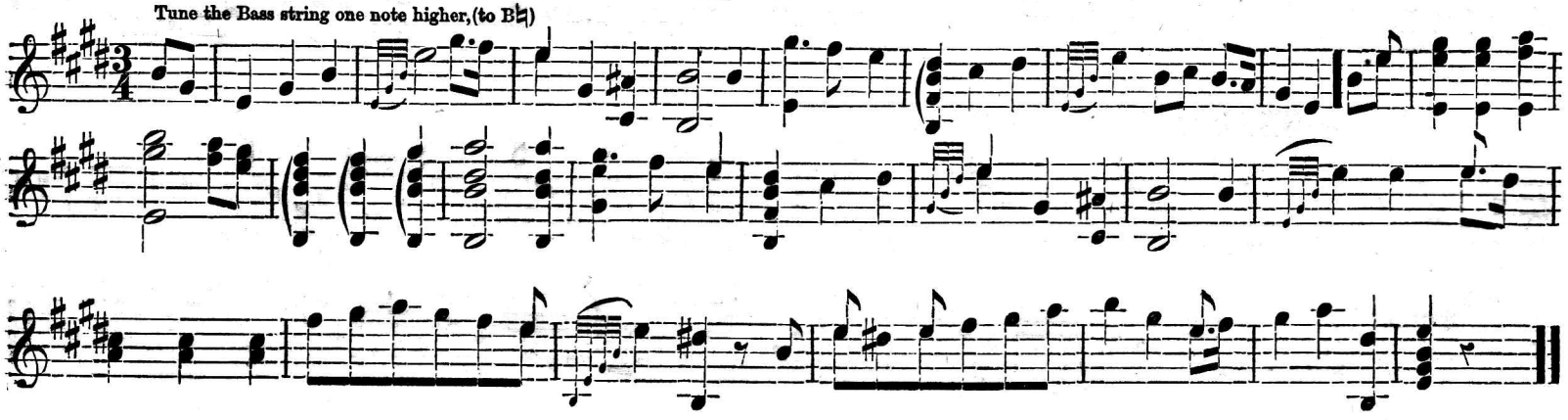
Dedicated to S. THALBERG.

FRED. BUCKLEY.

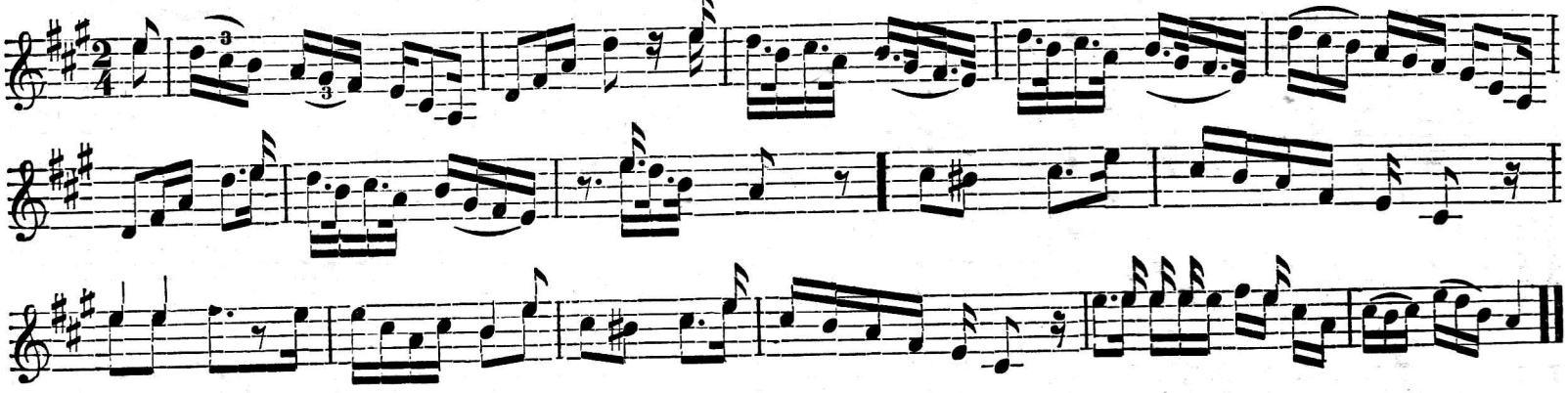


STAR SPANGLED BANNER.

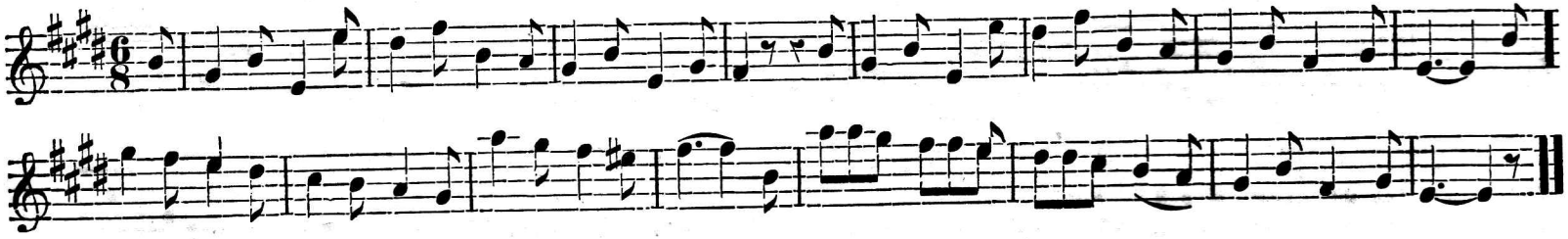
Tune the Bass string one note higher, (to B♮)



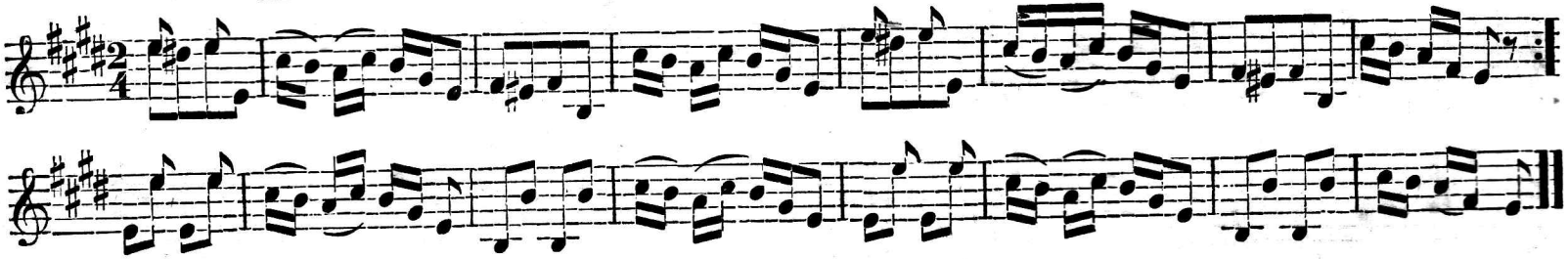
JOHNNY CAMPBELL'S JIG.



THE CURE.

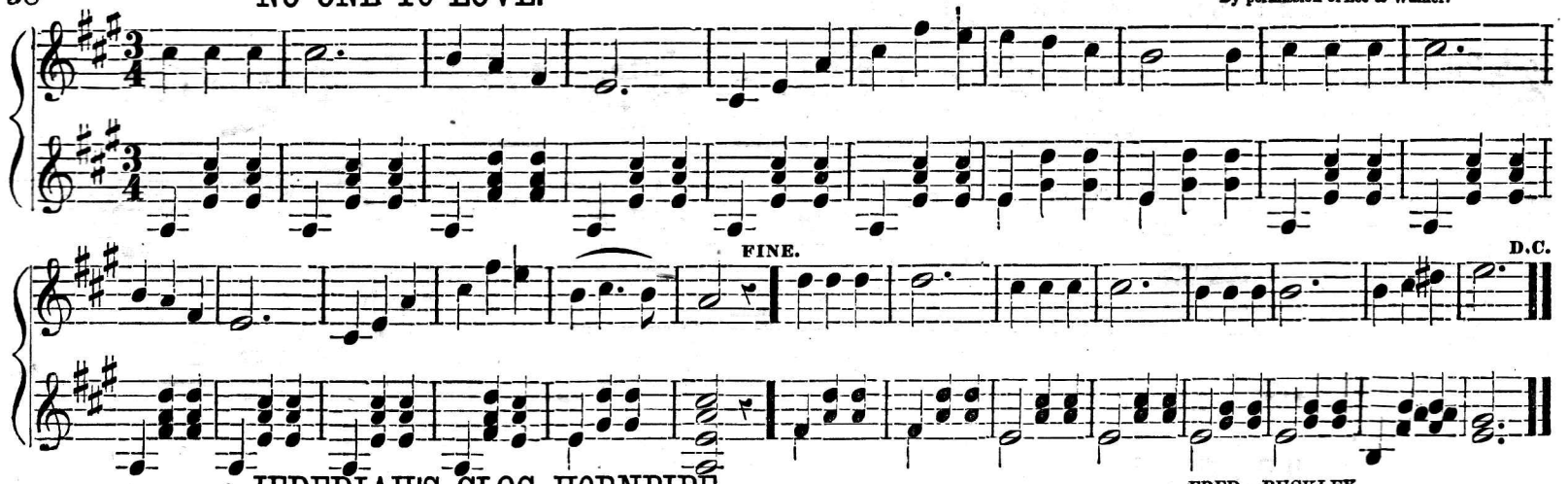


GENERAL BURNSIDE'S JIG.



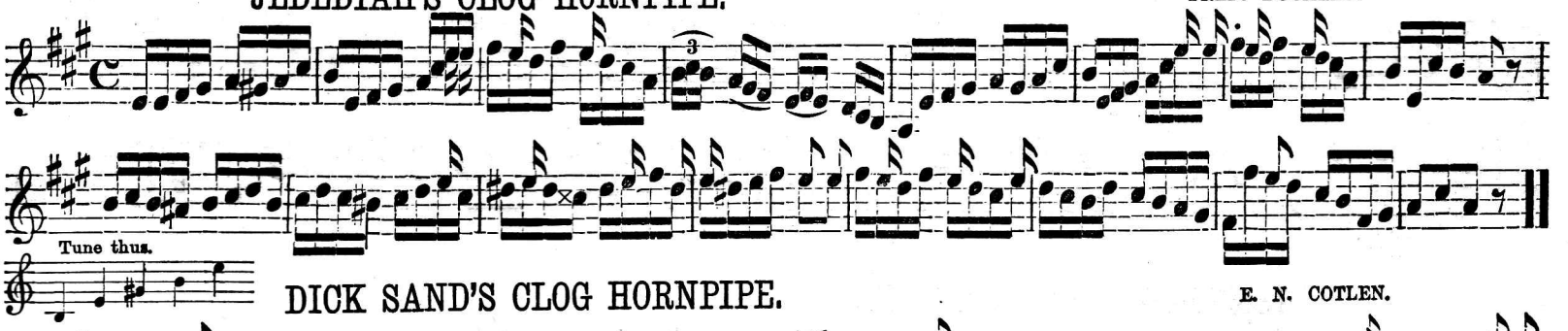
NO ONE TO LOVE.

By permission of Lee & Walker.



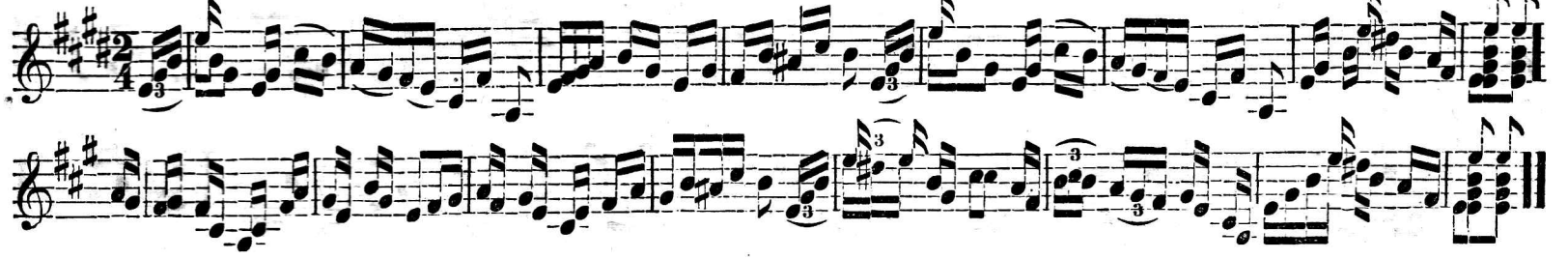
JEDEDIAH'S CLOG HORNPIPE.

FRED. BUCKLEY.

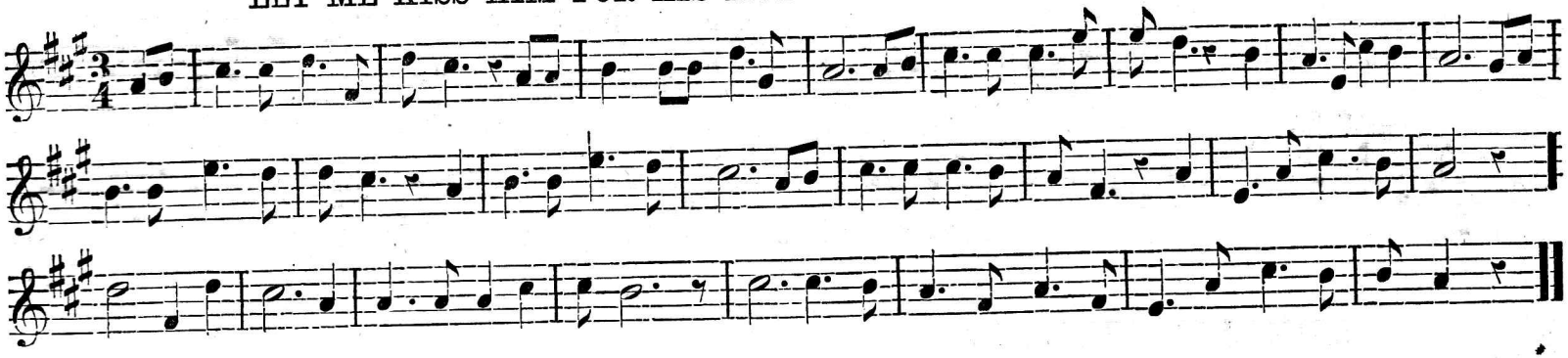


DICK SAND'S CLOG HORNPIPE.

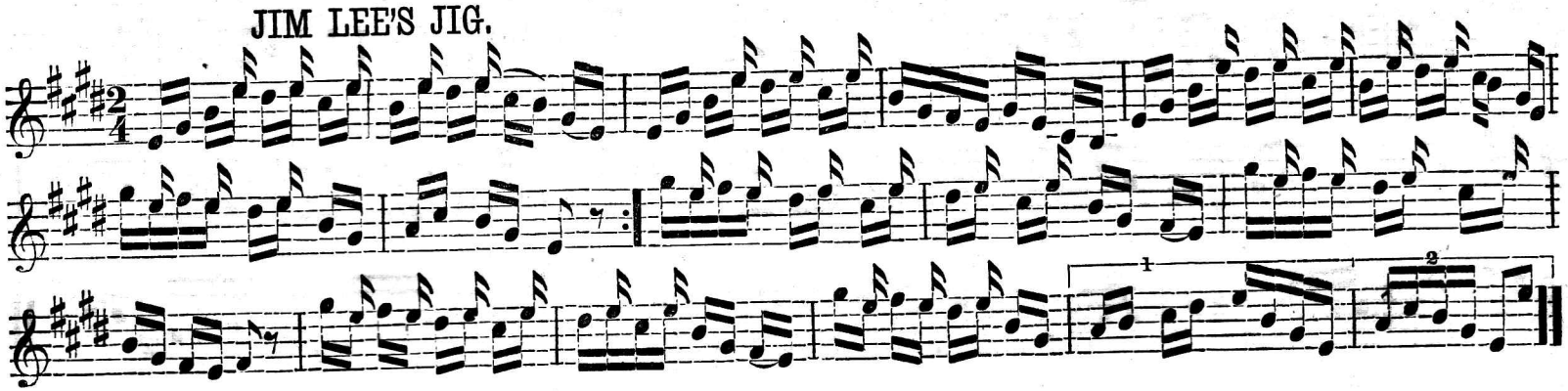
E. N. COTLEN.



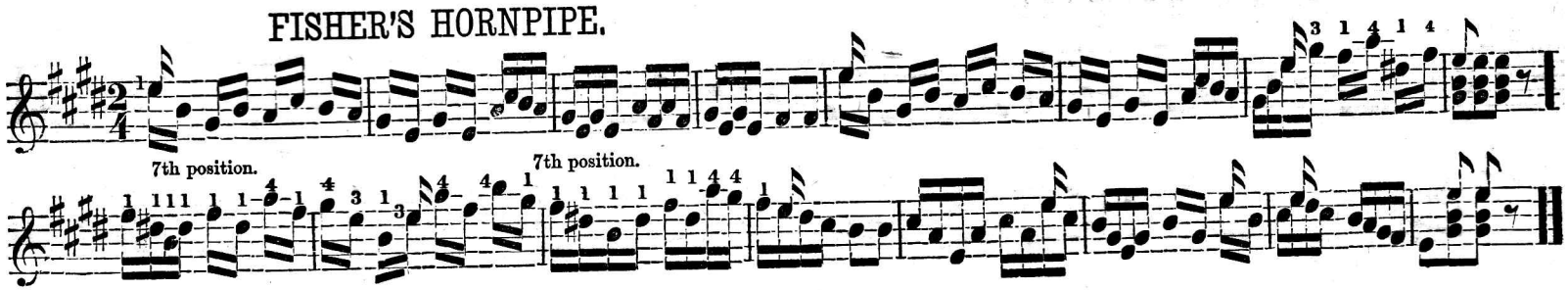
LET ME KISS HIM FOR HIS MOTHER.



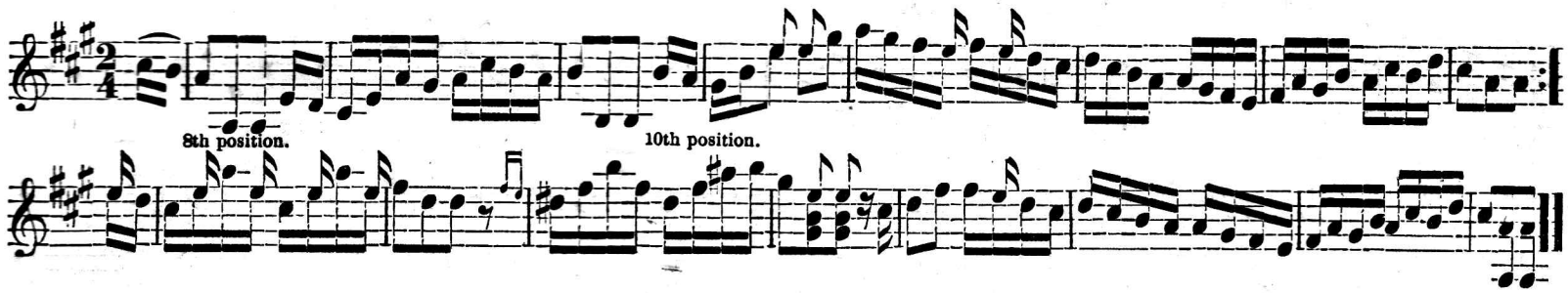
JIM LEE'S JIG.



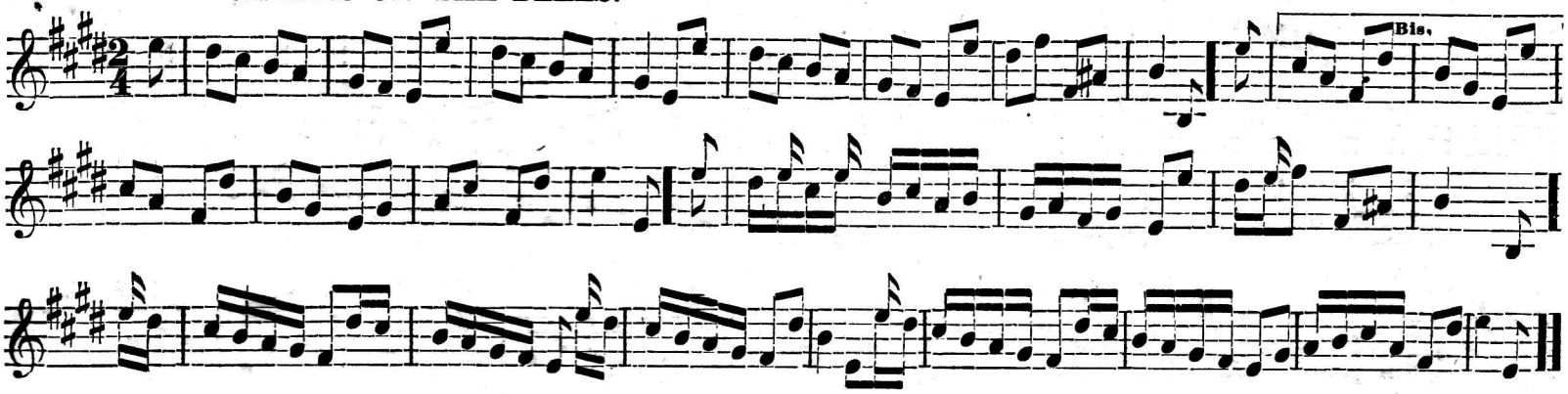
FISHER'S HORNPIPE.



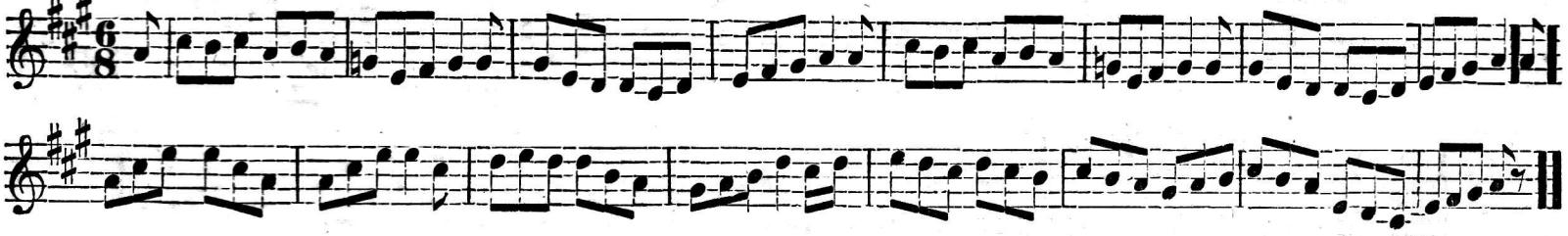
JACK IS THE LAD.



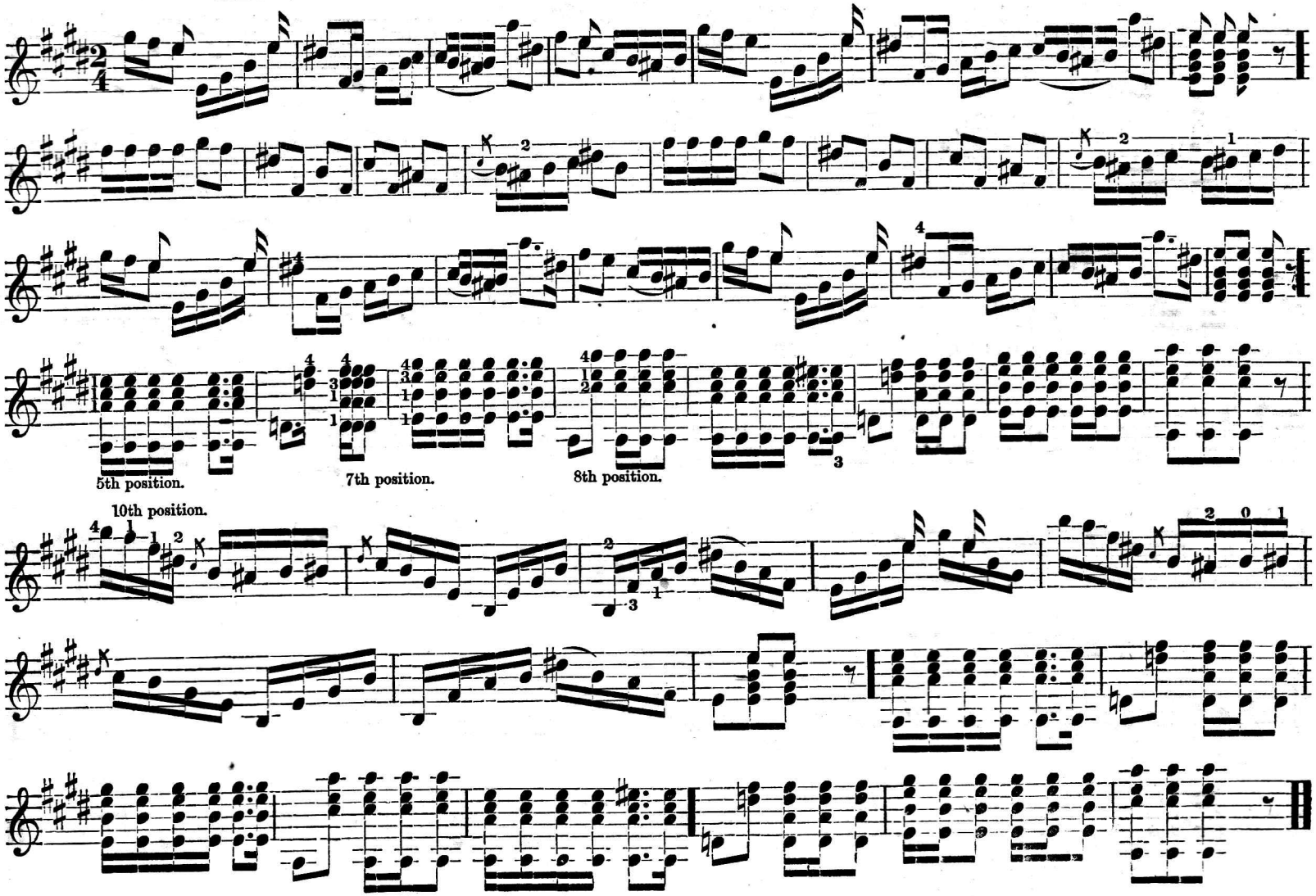
CHIMES ON THE BELLS.



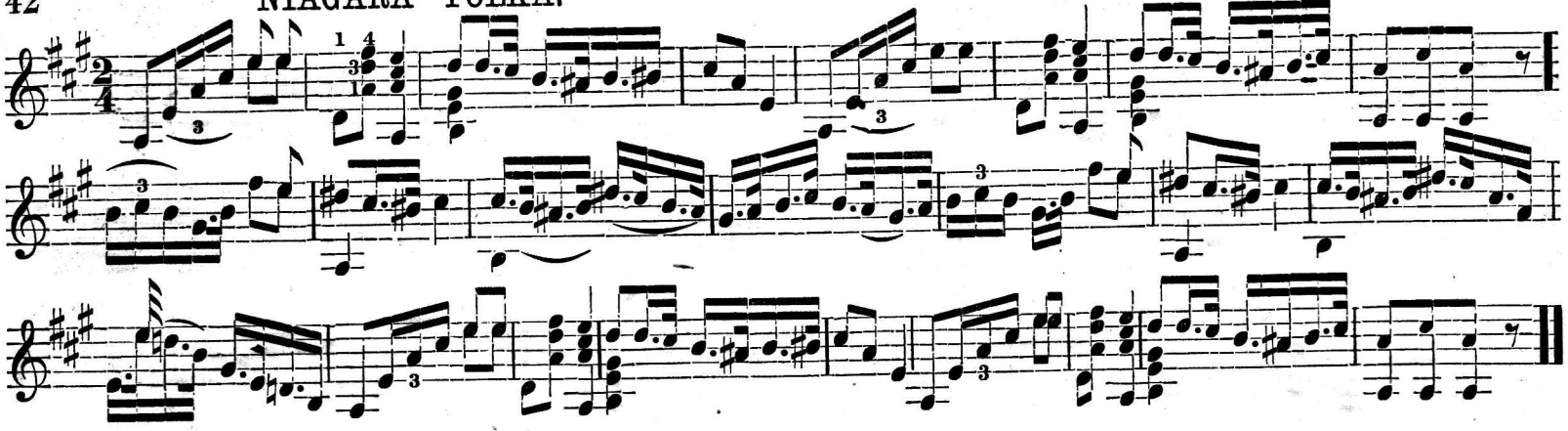
PAT THE BOY JIG.



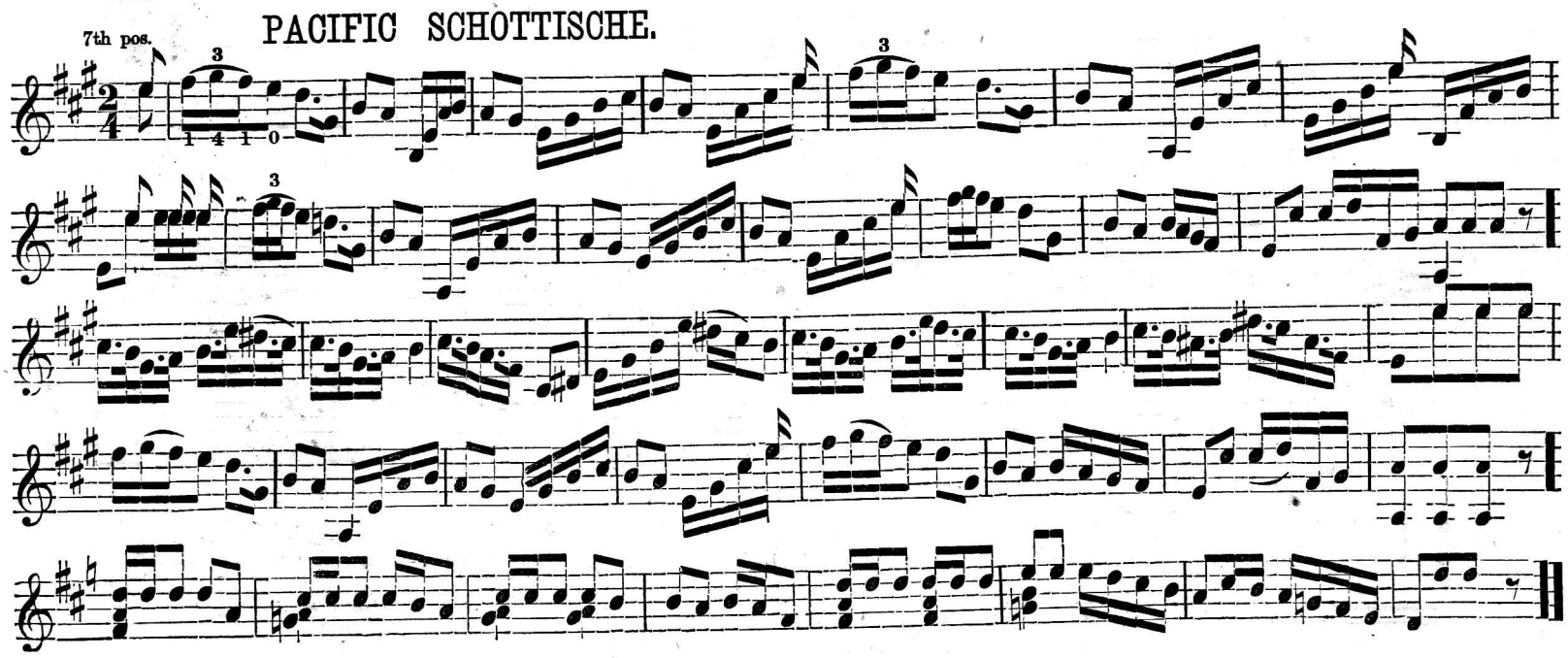
KETTLE DRUM POLKA.



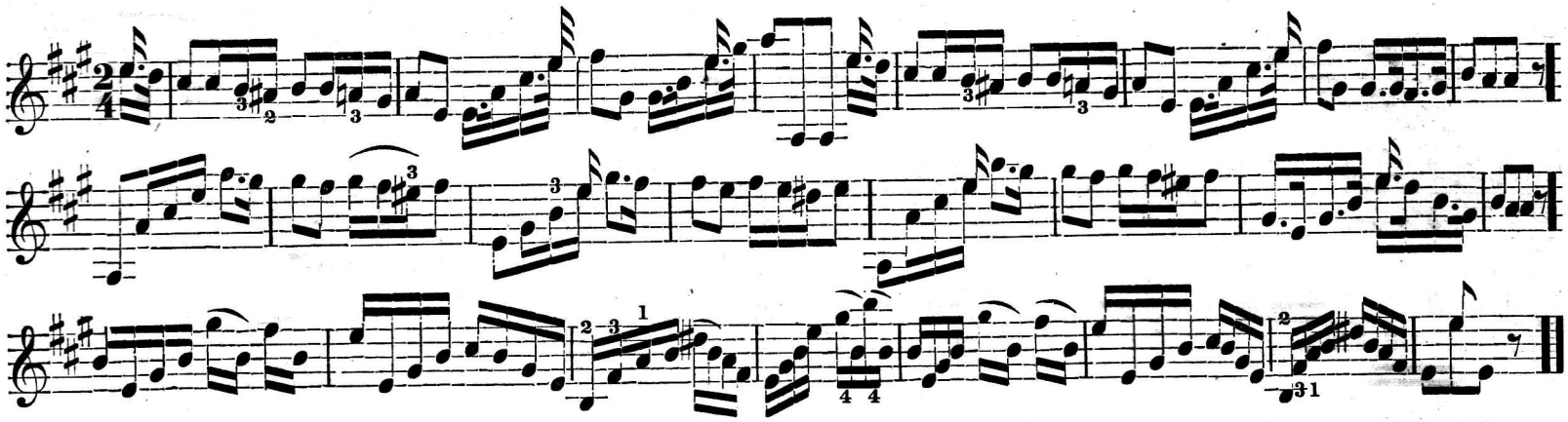
NIAGARA POLKA.



PACIFIC SCHOTTISCHE.

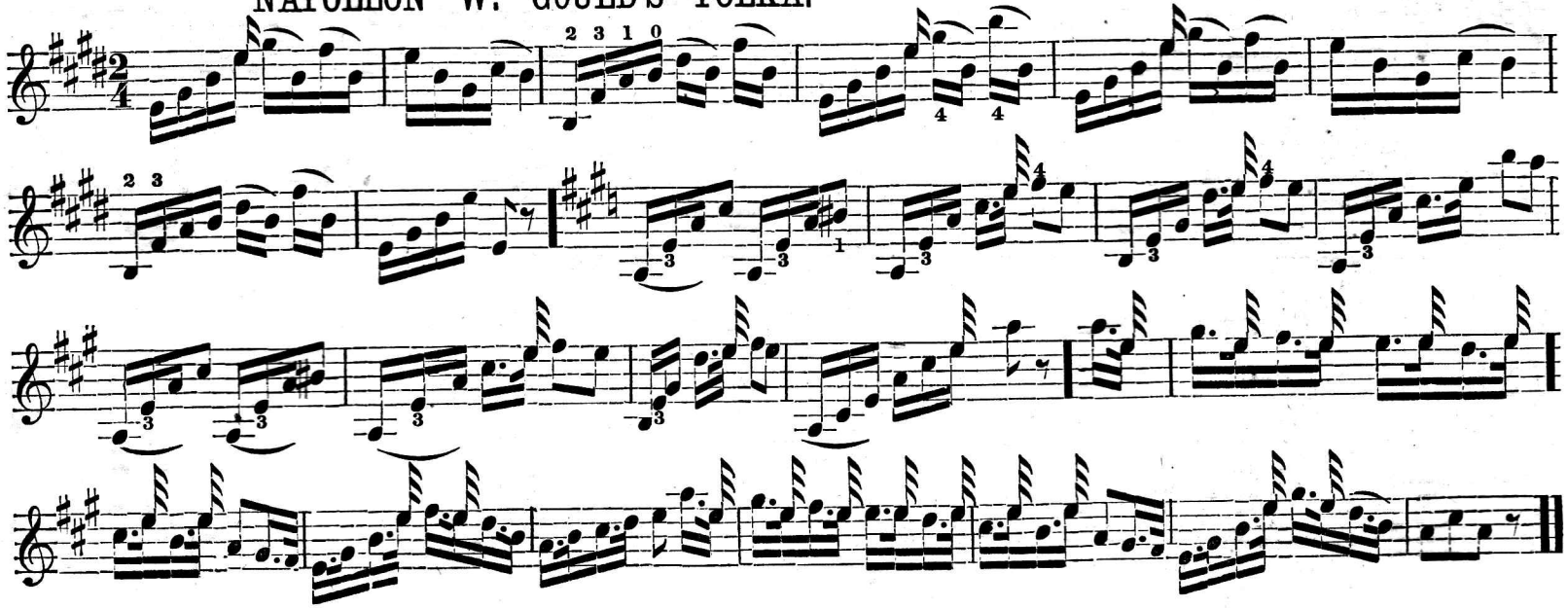


BANDURAND POLKA.

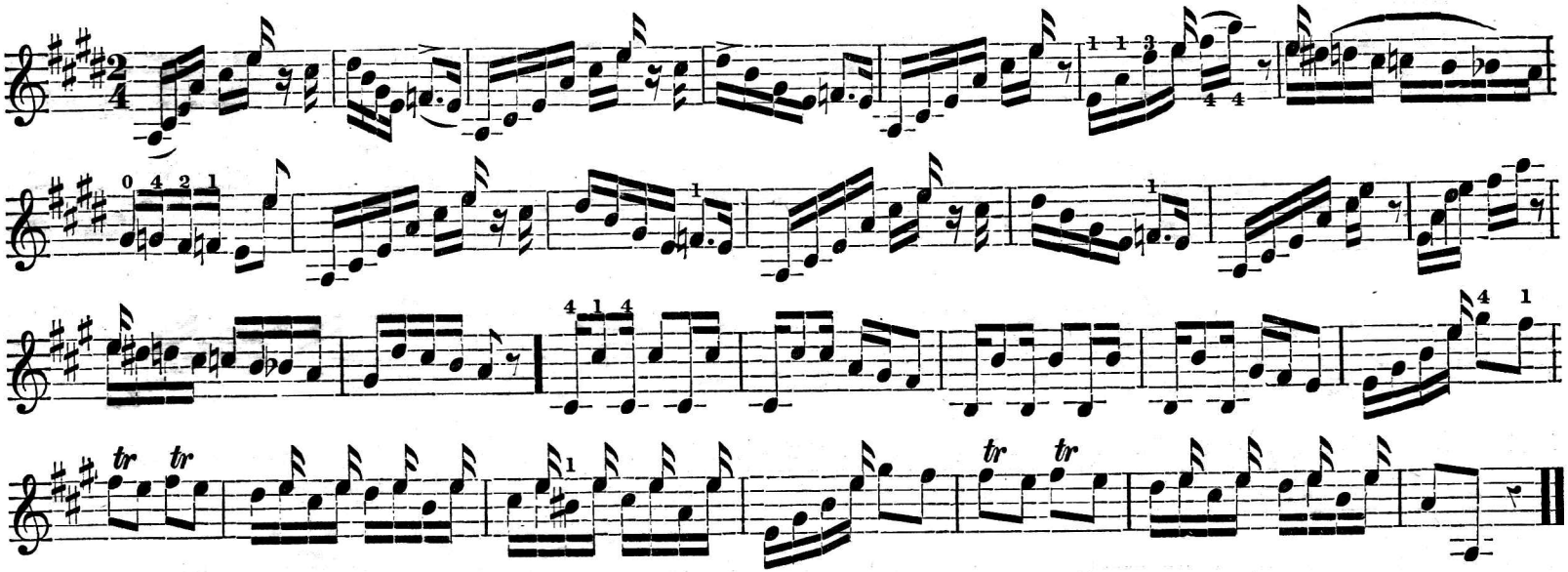


NAPOLEON W. GOULD'S POLKA.

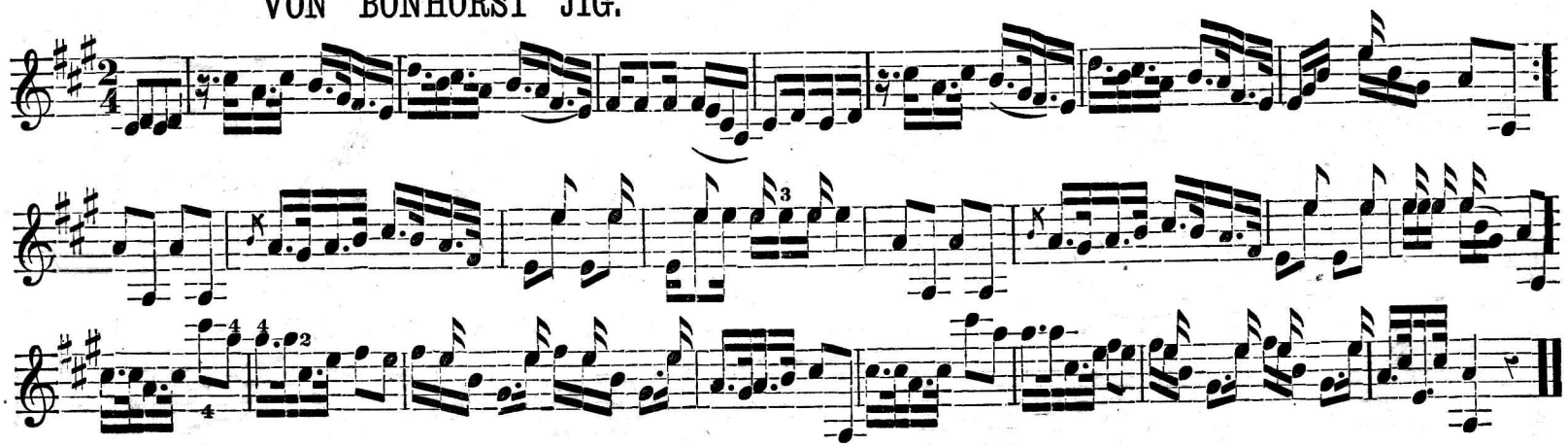
JAMES BUCKLEY.



FRANK CONVERSE'S JIG.

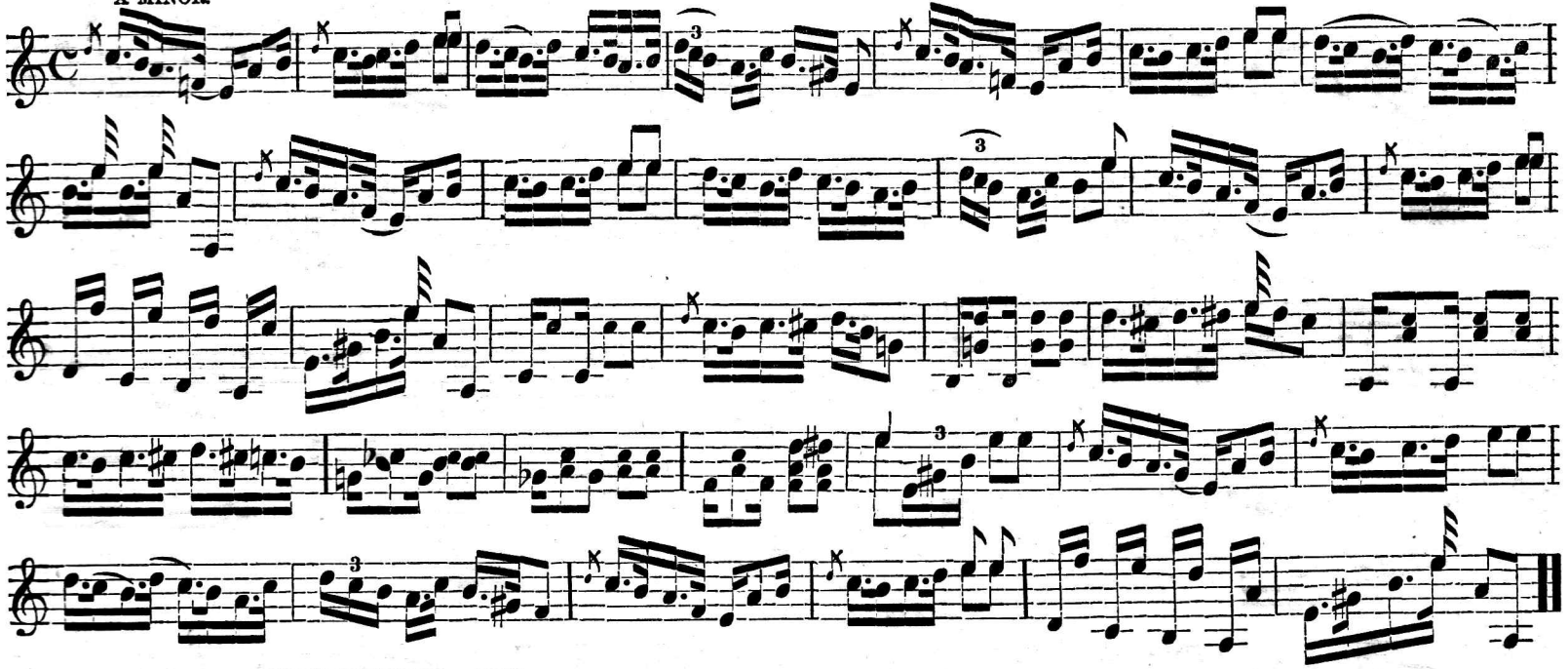


VON BONHORST JIG.

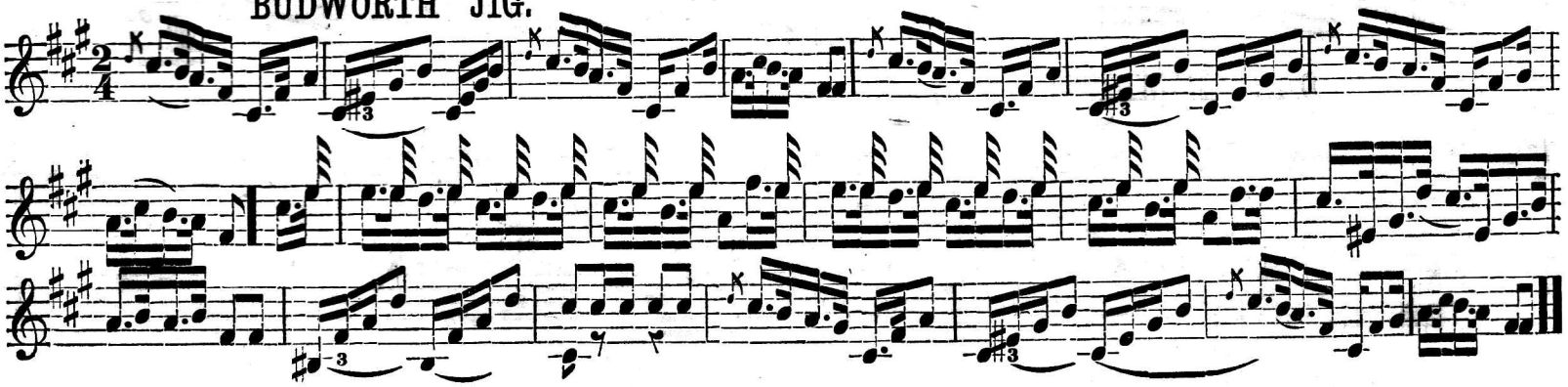


UNION JIG.

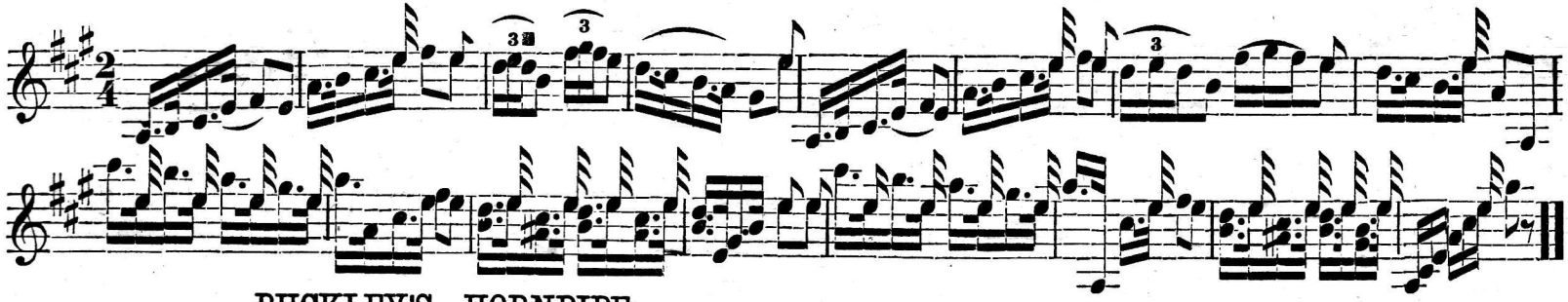
A MINOR.



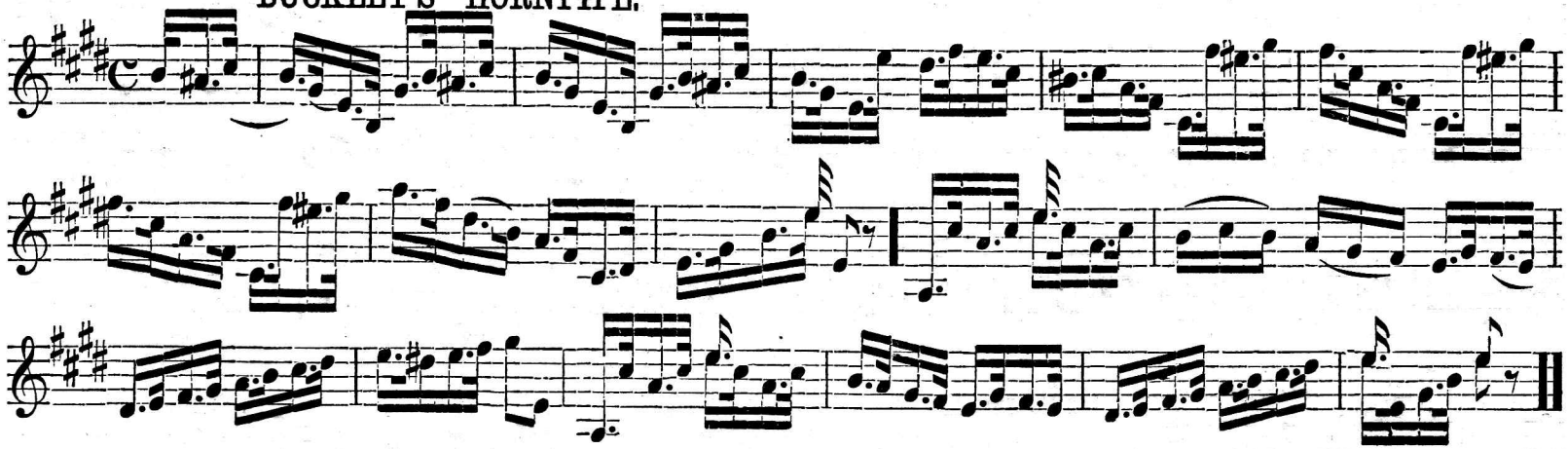
BUDWORTH JIG.



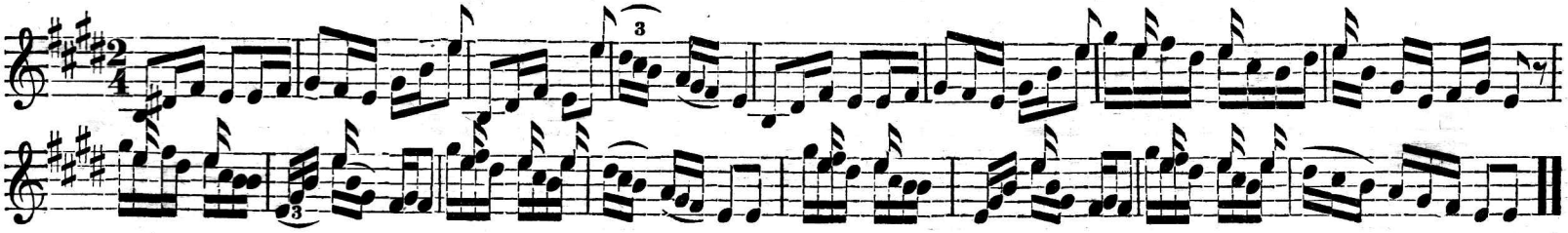
DAN BRYANT'S JIG.



BUCKLEY'S HORNPIPE.

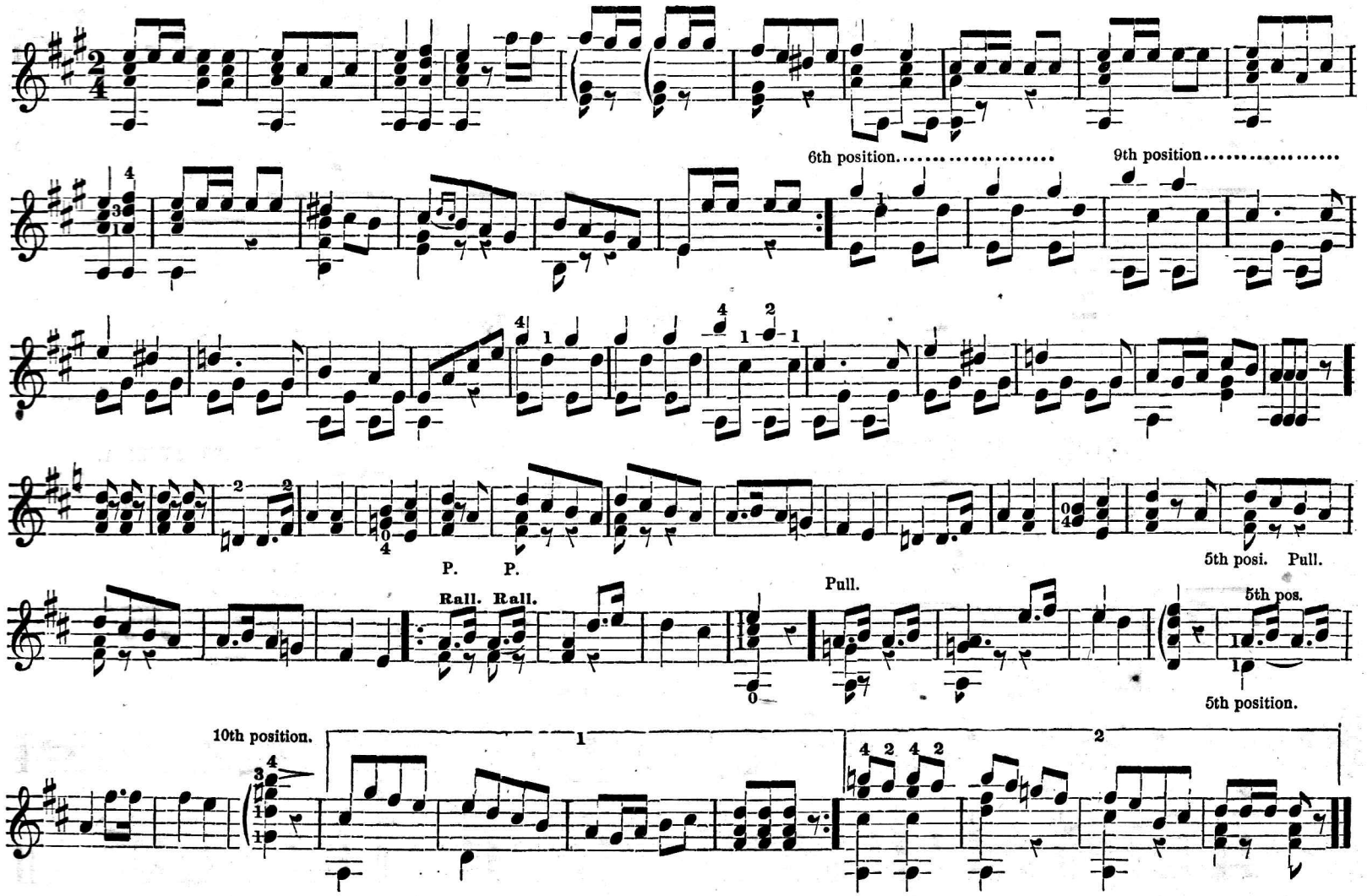


DAN EMMETT'S REEL.



STORM GALOP.

Arr. by JAMES BUCKLEY.



THE LILY. (MAZURKA.)

JAMES BUCKLEY.

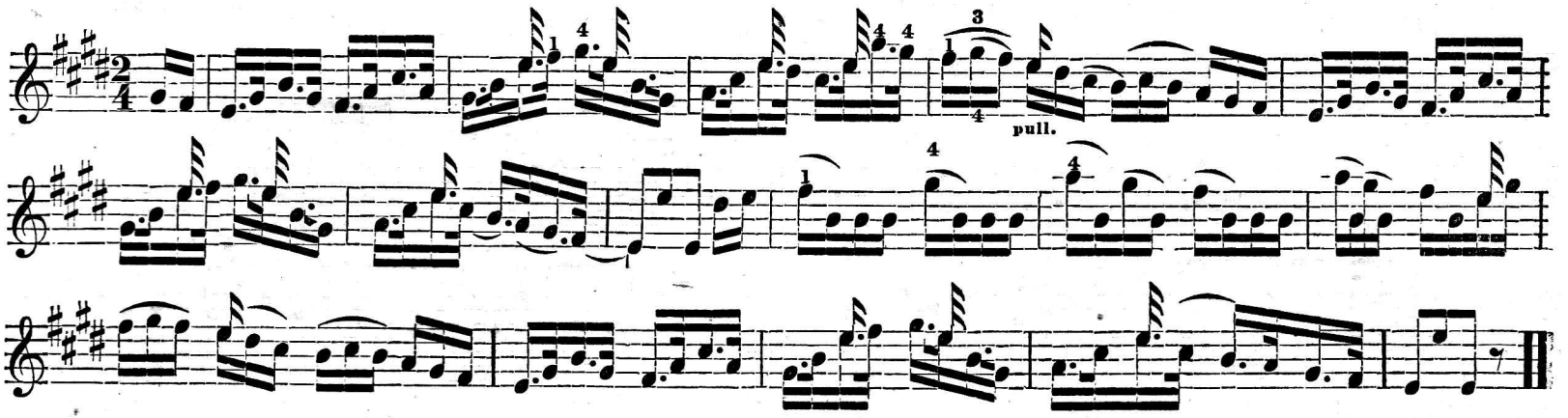
EXCELSIOR RONDO.

JAMES BUCKLEY.

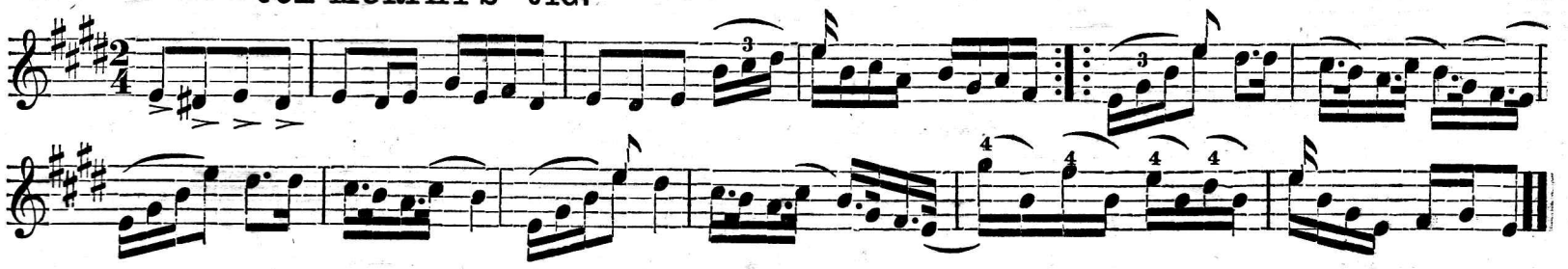
FINE.

D.C.

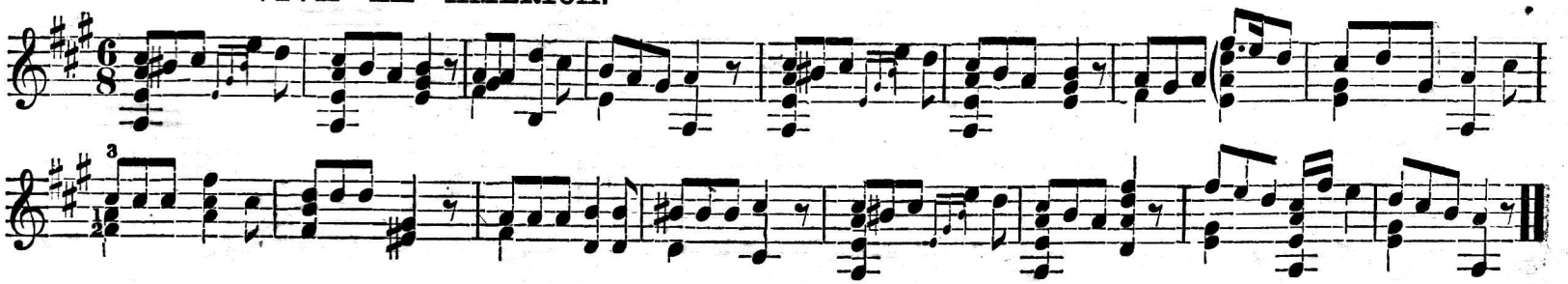
EMPIRE HORNPIPE.



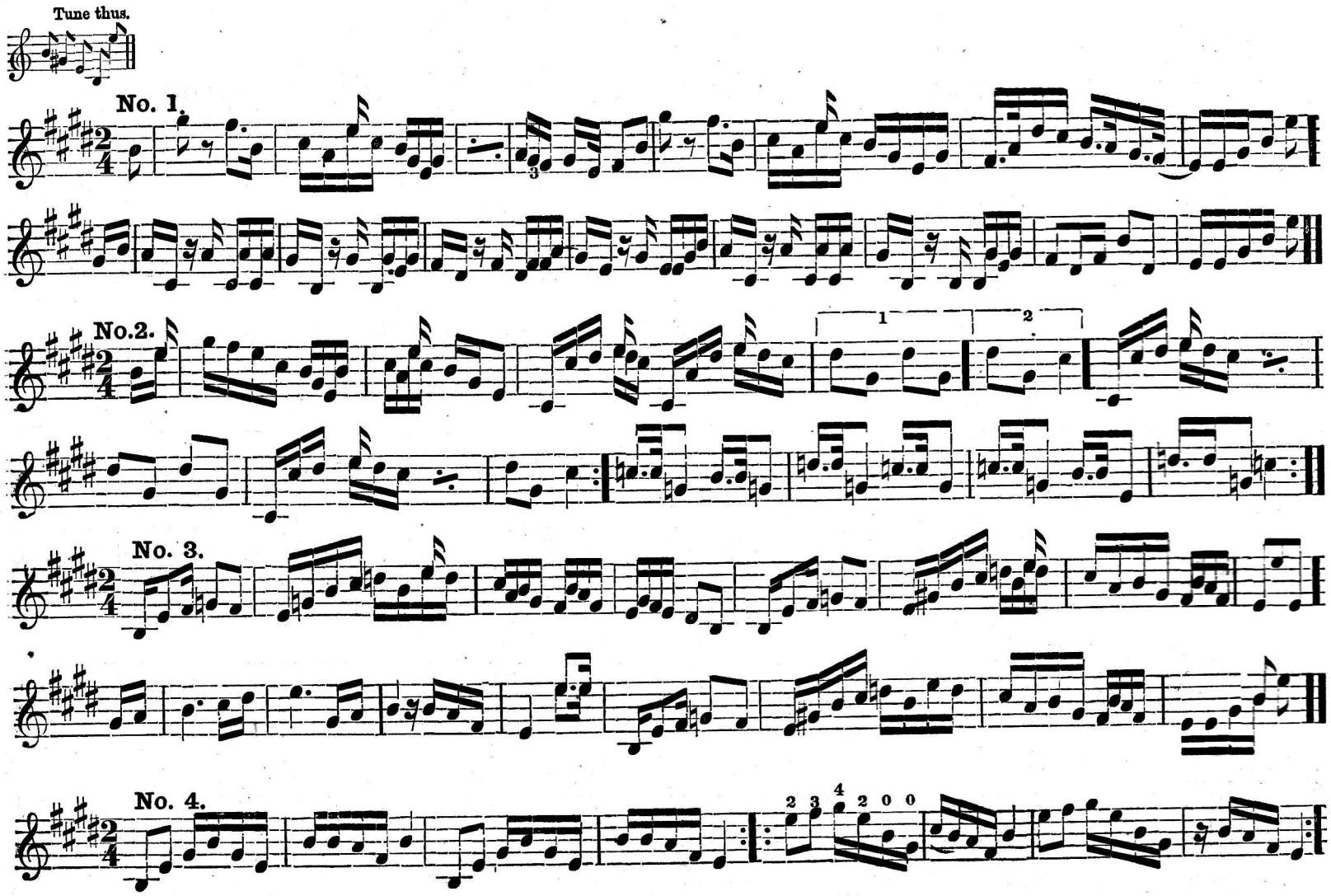
JOE MURPHY'S JIG.



VIVA LA AMERICA.

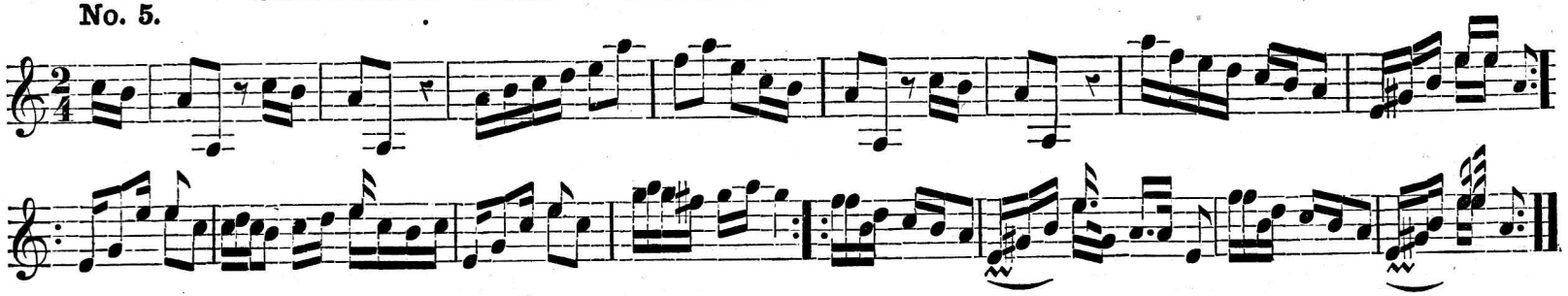


SPALDING'S JIG.

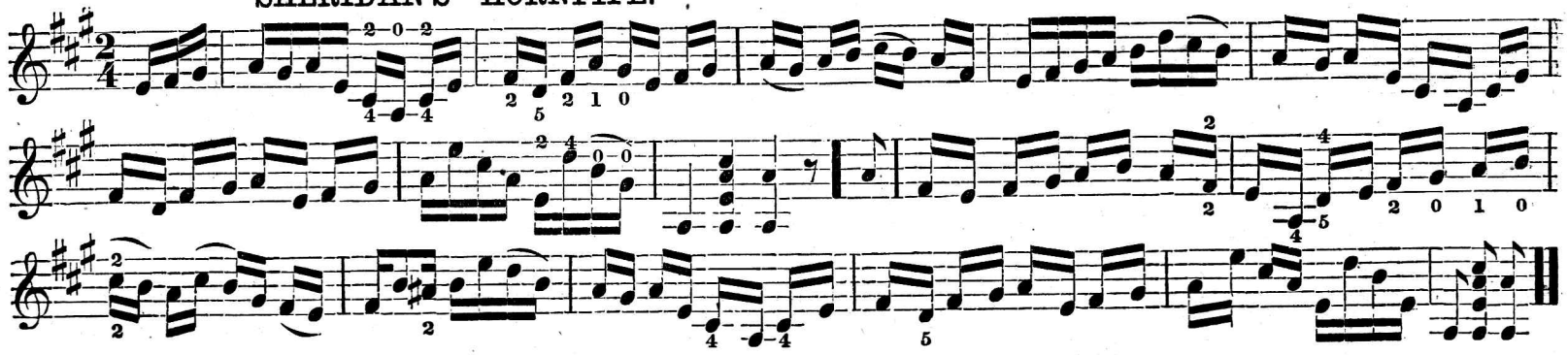


SPALDING'S JIGS. Concluded.

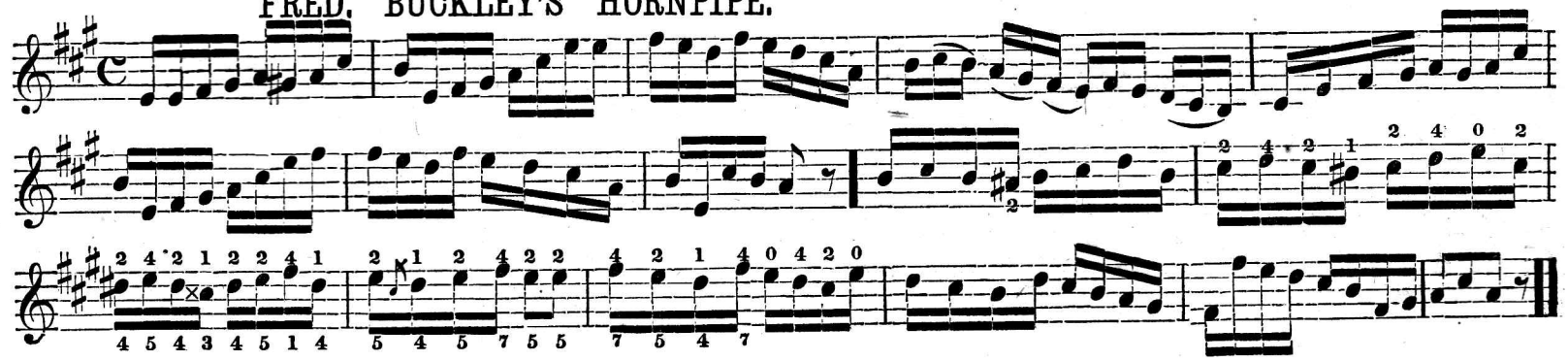
No. 5.



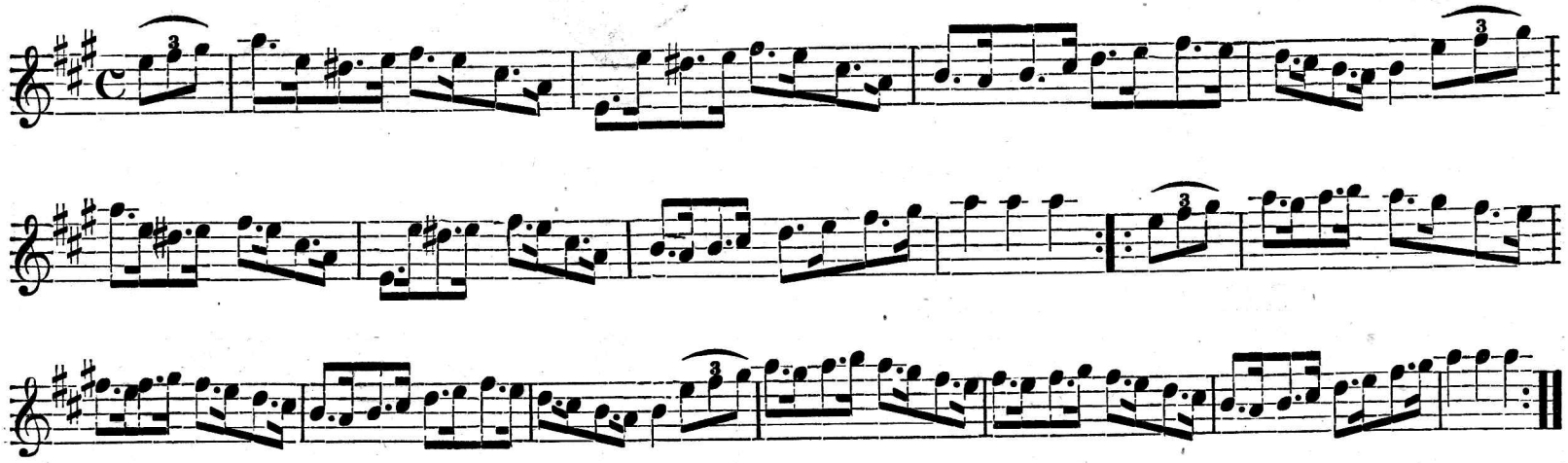
SHERIDAN'S HORNPIPE.



FRED. BUCKLEY'S HORNPIPE.



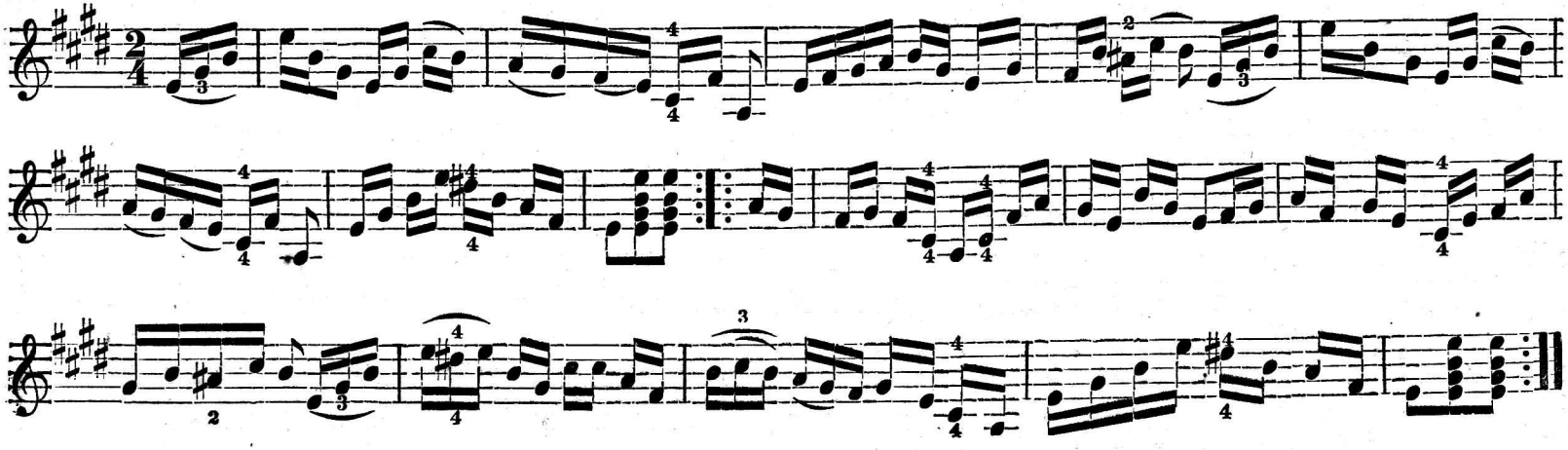
BEN COTTON'S CLOG DANCE.



Tune the 4th string up to B.

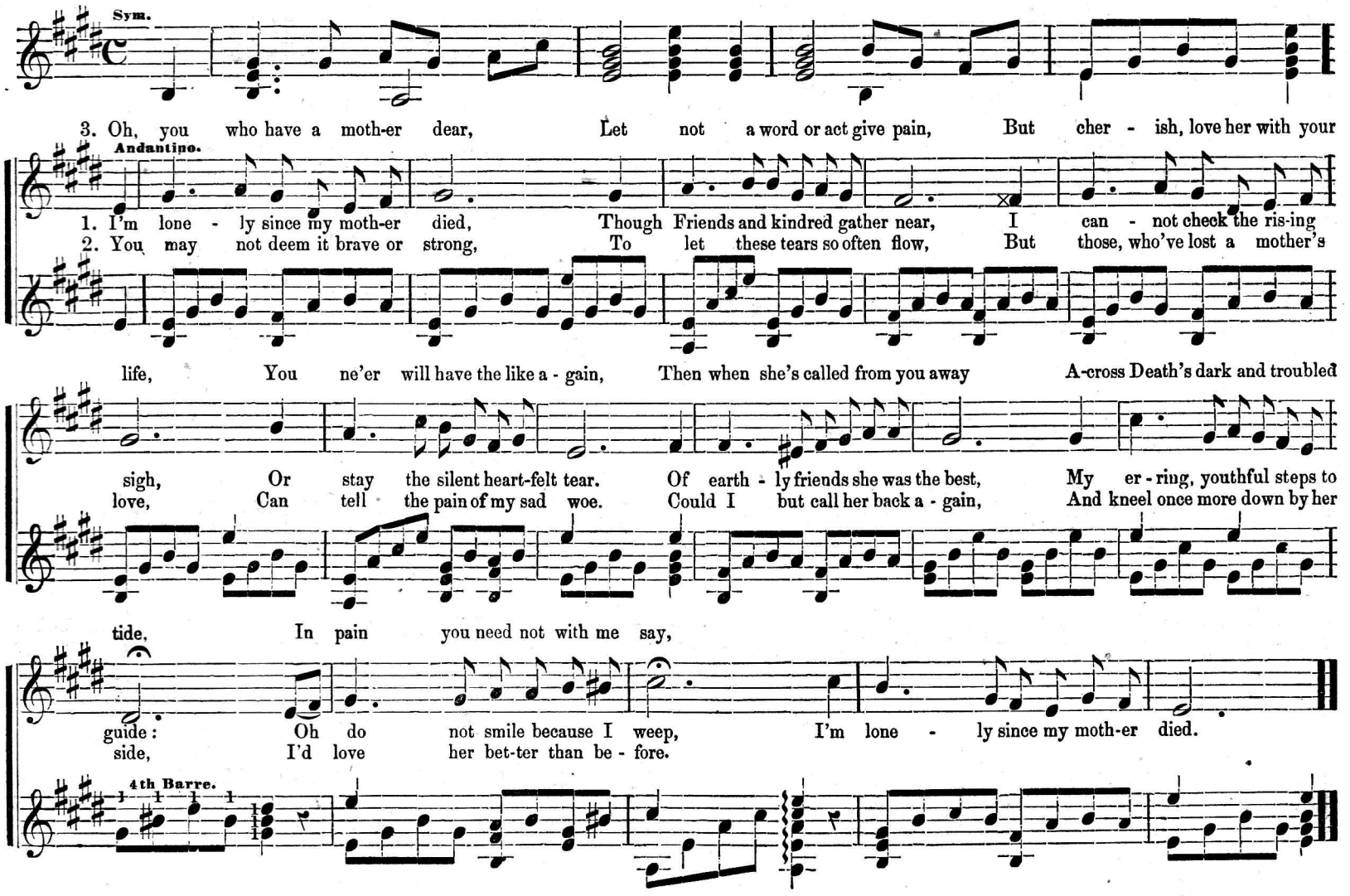
HAYES' CLOG HORNPIPE.

ARR. BY J. BUCKLEY.

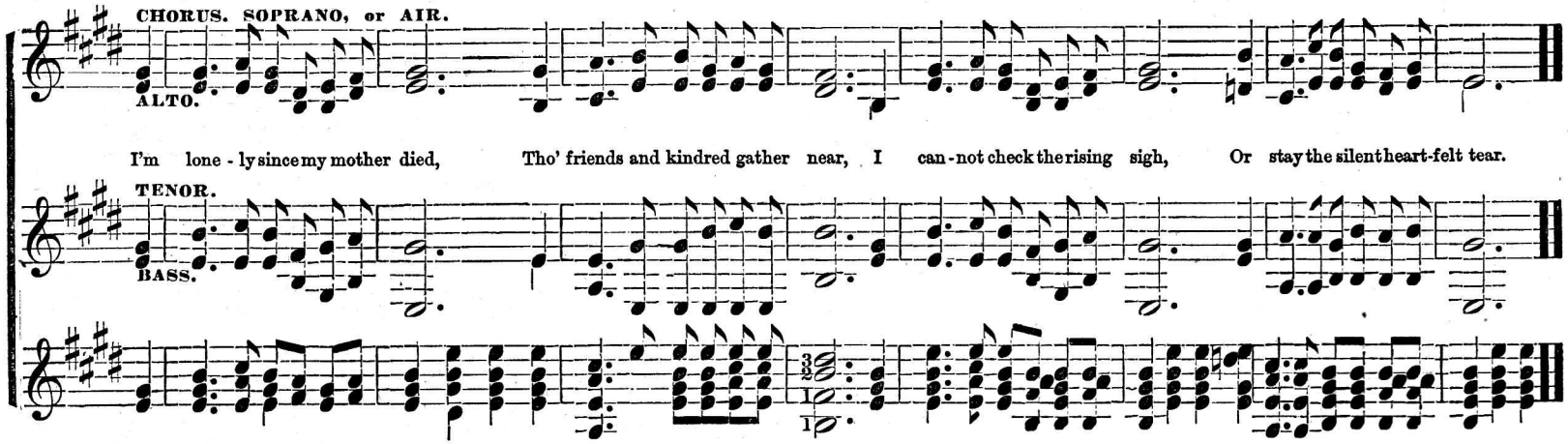


I'M LONELY SINCE MY MOTHER DIED.

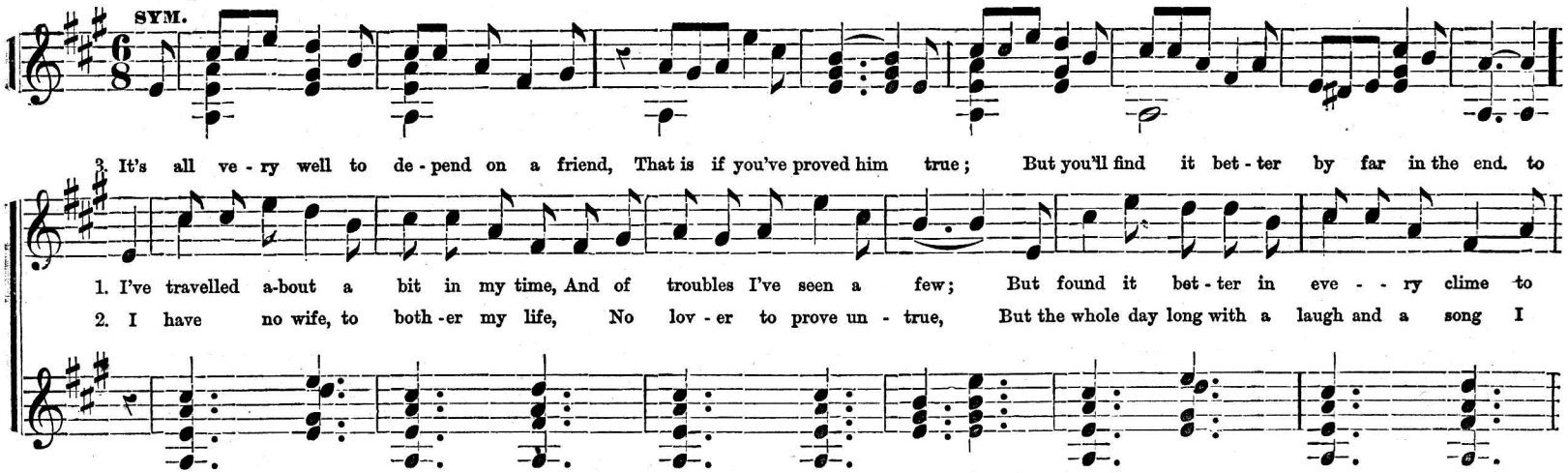
Composed by H. S. THOMPSON. Arranged by NAPOLEON W. GOULD.



I'M LONELY SINCE MY MOTHER DIED. Concluded.



PADDLE YOUR OWN CANOE.



PADDLE YOUR OWN CANOE. Concluded.

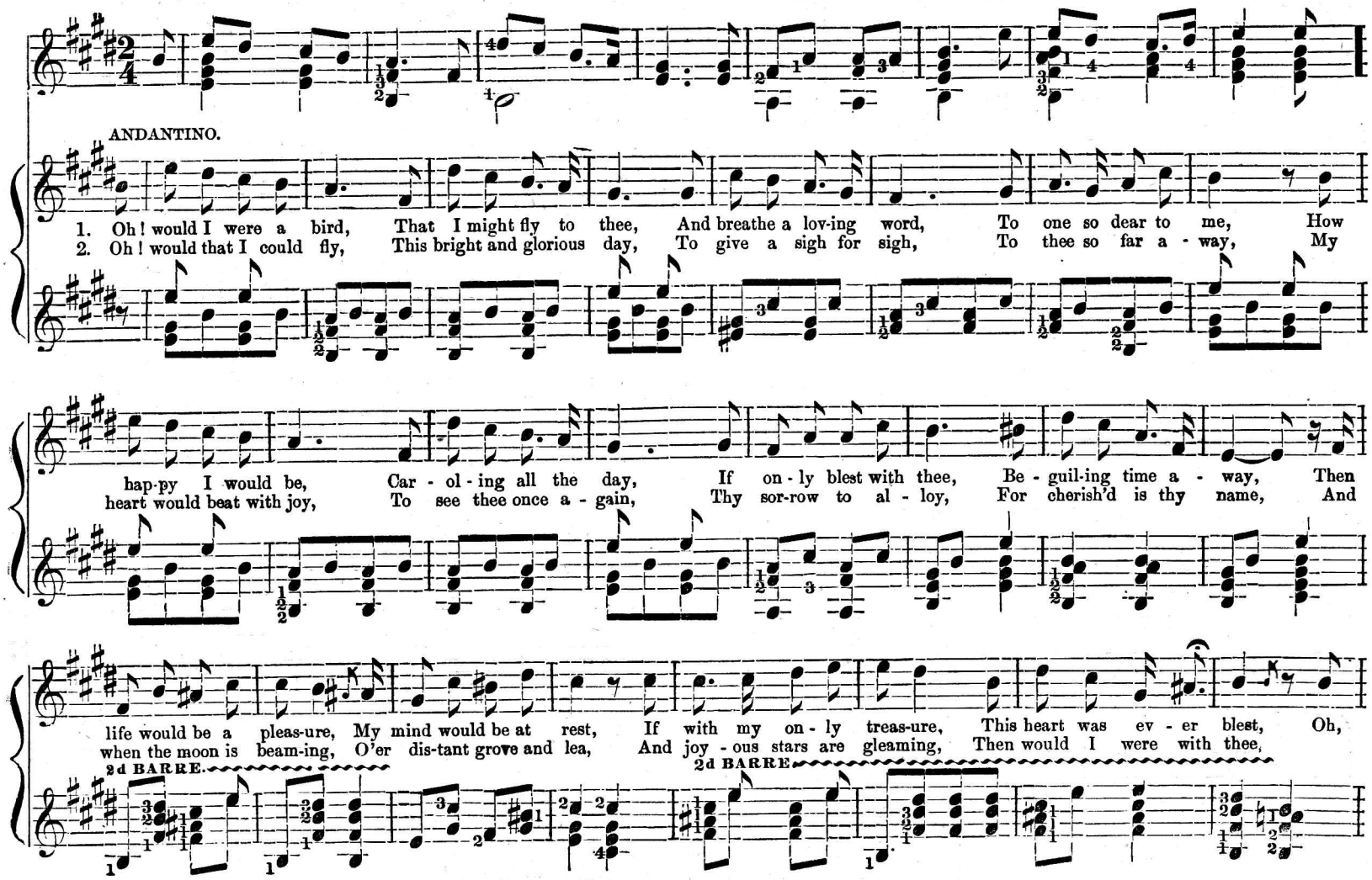
To bor - row is dear - er by far than to buy, A max - im tho' old, still true . . You
Pad - dle my own ca - noe. My wants are small, I care not for all, If my debts are paid when due. I
I rise with the lark, and from day - light 'till dark I do what I have to do.
nev - er will sigh if you - On - ly try to
CHORUS.
drive a - way strife in the o - cean of life, while I Pad - dle my own ca - noe— Then love your neigh - bor as yourself, as the
Care-less of wealth, If I've on - ly the health to
world you go trav - el - ling through, And nev - er sit down with a tear or a frown, but pad - dle your own ca - noe.
Sym.

4 If a hurricane rise, in the mid-day skies, and the sun is lost to view,
Move steadily by with a steadfast eye, and paddle your own canoe—
The daisies that grow in the bright green fields, are blooming so sweet for you,
So never sit down with a tear or a frown, but paddle your own canoe.—CHO.

O WOULD I WERE A BIRD.

Composed by CHAS. BLAMPHIN.

Arranged by N. W. GOULD.



O WOULD I WERE A BIRD. Concluded.

would I were a bird, That I might fly to thee, And breathe a lov-ing word, To one so dear to me.

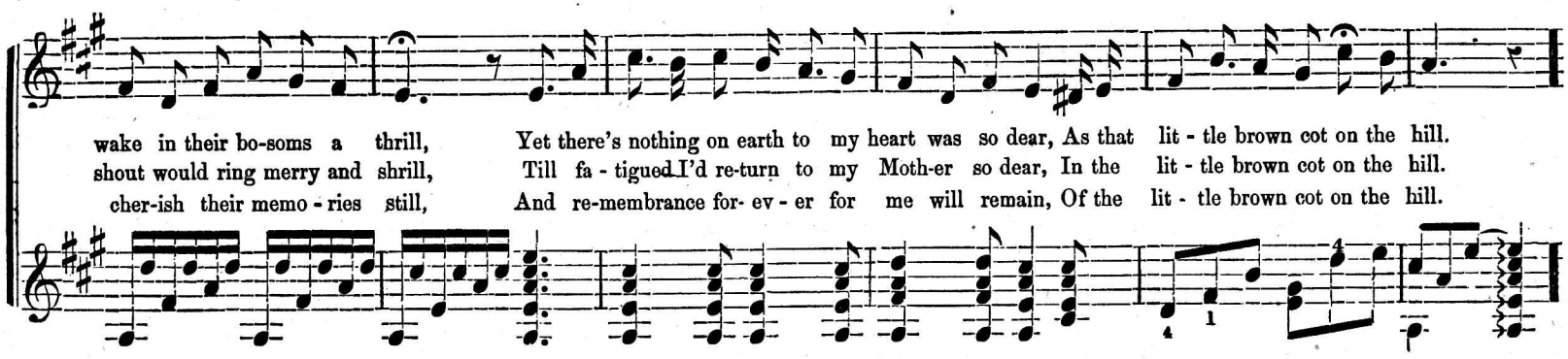
THE LITTLE BROWN COT ON THE HILL.

Composed by B. B. Isiacs.

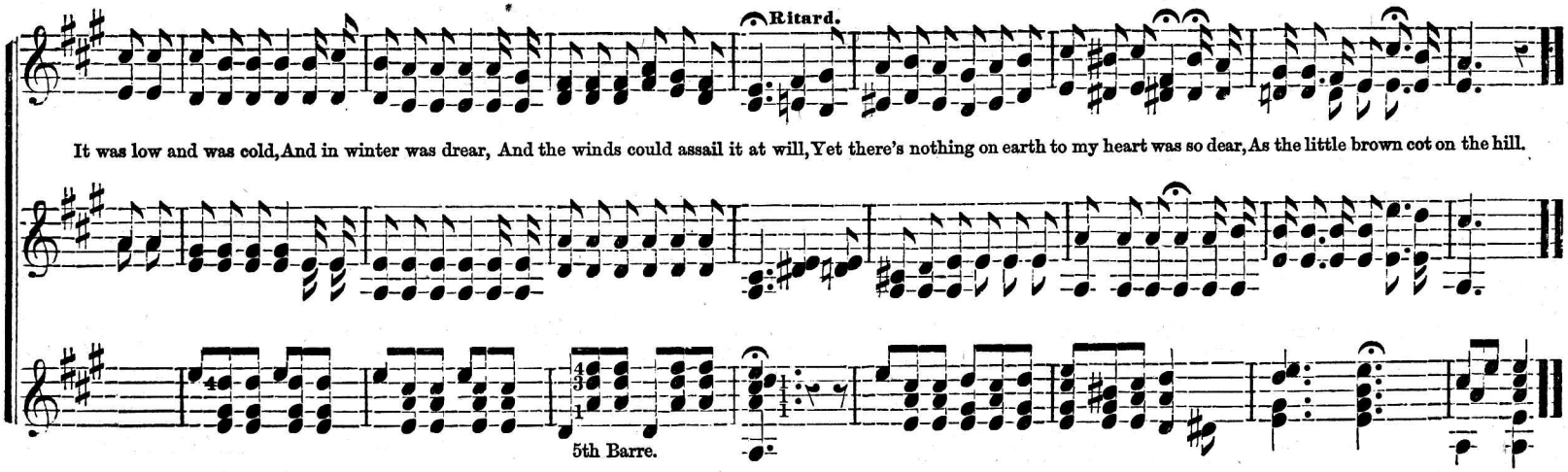
Arranged by N. W. Gould.

Sym.

1. I re - mem-ber the lit - tle brown cot on the hill, Where I lived in the bright long a - go, And the mu - sic - al sound of the mur-mur-ing rill, That be - side the brown cot used to flow: Tho' to oth - ers no beau - ty in it might ap - pear, That could
2. Long a - go in the lit - tle brown cot I was born, And there passed all my boyhood a - way, On its porch I would sit from the first blush of morn, Till the close of the long summer day, Or I'd play in the cool sha - dy woods that were near, And my
3. It is years since I part - ed my friends at its door, When I left them to wan-der a - way, And I sigh when I think that they'd meet me no more, For they sleep in the churchyard to-day; But al-though in this world I'll not meet them a - gain, I will


wake in their bo-soms a thrill, Yet there's nothing on earth to my heart was so dear, As that lit - tle brown cot on the hill.
shout would ring merry and shrill, Till fa - tigued I'd re-turn to my Moth-er so dear, In the lit - tle brown cot on the hill.
cher-ish their memo - ries still, And re-membrance for- ev - er for me will remain, Of the lit - tle brown cot on the hill.

CHORUS.


Ritard.
It was low and was cold, And in winter was drear, And the winds could assail it at will, Yet there's nothing on earth to my heart was so dear, As the little brown cot on the hill.
5th Barre.

PRETTY LITTLE SARAH.

ARR. BY J. BUCKLEY.

1. My heart is like a pumpkin, Swol-len big with love, The fair - est girl in all cre - a - tion, She is too good for man, And
2. The first time that I met her, In a pouring rain, I proffered her my arm and um-be - rel - la, She took them with a smile, I

ought to be a-bove: Her beau-ty is a credit to a na - - tion. Her fa - ther has a farm out on the Brighton road, And
said I'd see her home, She thanked me with a voice so low and mel - low. When we ar-rived at home, she said she'd ask me in, Her

2d Barre.

for this pretty Sarah, of love I've got a load, I'd spend a fortune on her, Of that I needn't speak, For what a for - tune I must have on seven dol - lars a week.
parents they were poor; said I poverty's no sin. No doubt she thought me rich, Of course I needn't speak, For I was doing my heav - y on seven dol - lars a week.

2d Barre.

PRETTY LITTLE SARAH. Concluded.

AIR.

ALTO.
Oh! pret - ty lit - tle Sa - rah, Love-ly gold - en hair, Her man - ner gives to oth - er gals a warn - - ing, She

TENOR.

BASS.

ought to be an an - gel, Miles up in the air, To marry her I'd like to-morrow morn - ing.

3 She's got a little ancle, she's got a little foot, her pretty little fingers running taper,
The waist is round and small, her mouth is best of all, with ruby lips not twice as thick as paper,
She's always drest in silk, her notions they are high, altho' her stature's small, her bearings in the sky—
When she belongs to me, of course I never speak, what lots of silks she'll get from me on seven dollars a week.
Cho.—Oh, &c.

4 Her parents they are poor, but she's a milliner, and earns large wages in the city.
Some she gives her mother for her keep and board, the rest she spends on clothes to make her pretty,
She never saves a cent, tho' to me she says she will, to save the expense of marriage is a sugar-coated pill.
And should we have a family, but too soon I must not speak, a wife and fourteen children on seven dollars a week.
Cho.—Oh, &c.

I'LL MEET THE AT THEE LANE.

Composed by BLAMPHIN.

Arranged by NAPOLEON W. GOULD.

Sym. 5th barre.

3. I'll leave thee at the lane when the clock strikes ten, And faith-ful will re-main, Love be-.

1. I'll meet thee in the lane when the clock strikes nine, In ex-sta-cy a-gain, Love, to
2. I'll meet thee at the lane when the clock strikes nine. Thine eyes like stars of eve-ning, so

5th Barre.

lieve me then, De-ceive thee I will never, and breath must from me sev-er, If I for-get thee ev-er, My . . . . Thy

call thee mine, My heart for thee is burning, my brain is al-most whirling, Thro' lov-ing thee so mad-ly, My sweet mountain rose, When
soft-ly shine, Thy voice its love tale telling, all oth-er thoughts dispell-ing, But lov-ing thee, but lov-ing My . . . . The

5th Barre.

3d Barre.

pres-ence care dis-pell-ing, All oth-er charms ex-pell-ing, Oh what to grace my

eve-ning stars are peep-ing, Oh then will be our meet-ing, Old time too swift-ly
night-in-gale shall sing love, Sweet flow'rs to thee I bring love, While moments quick-ly

I'LL MEET THEE AT THE LANE. Continued.

dwell - ing As thee my moun - tain rose.

fleet - ing, The hap - py hours a - way. I'll meet thee in the lane, when the clock strikes nine, In
wing love, One hap - py hour with thee.

Ritard.

ex-ta - sy a gain, love, to call thee mine, My heart for thee is burn - ing, My brain is almost whirling, thro' lov - ing thee so madly, my sweet mountain rose.

CHORUS, AIR.

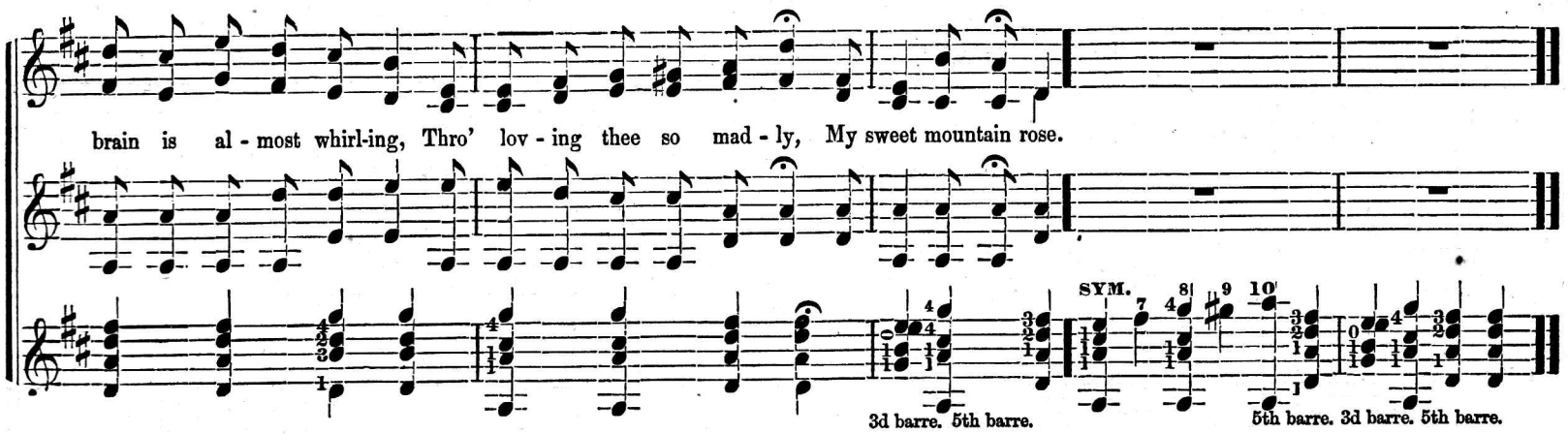
ALTO.

I'll meet thee in the lane when the clock strikes nine, In ex - ta - sy a - gain, love, to call thee mine. My heart for thee is burn - ing, My

TENOR.

BASS.

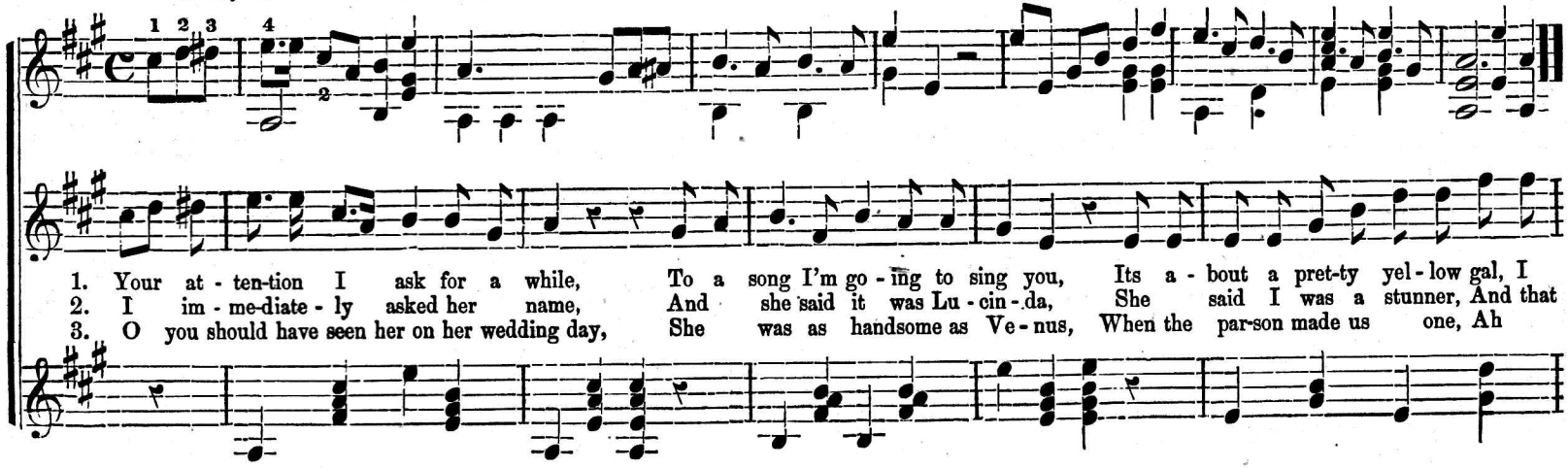
I'LL MEET THEE AT THE LANE. Concluded.



THE YELLER GAL THAT WINKED AT ME.

Music by A. M. Hernandez.

Arranged by N. W. Gould.

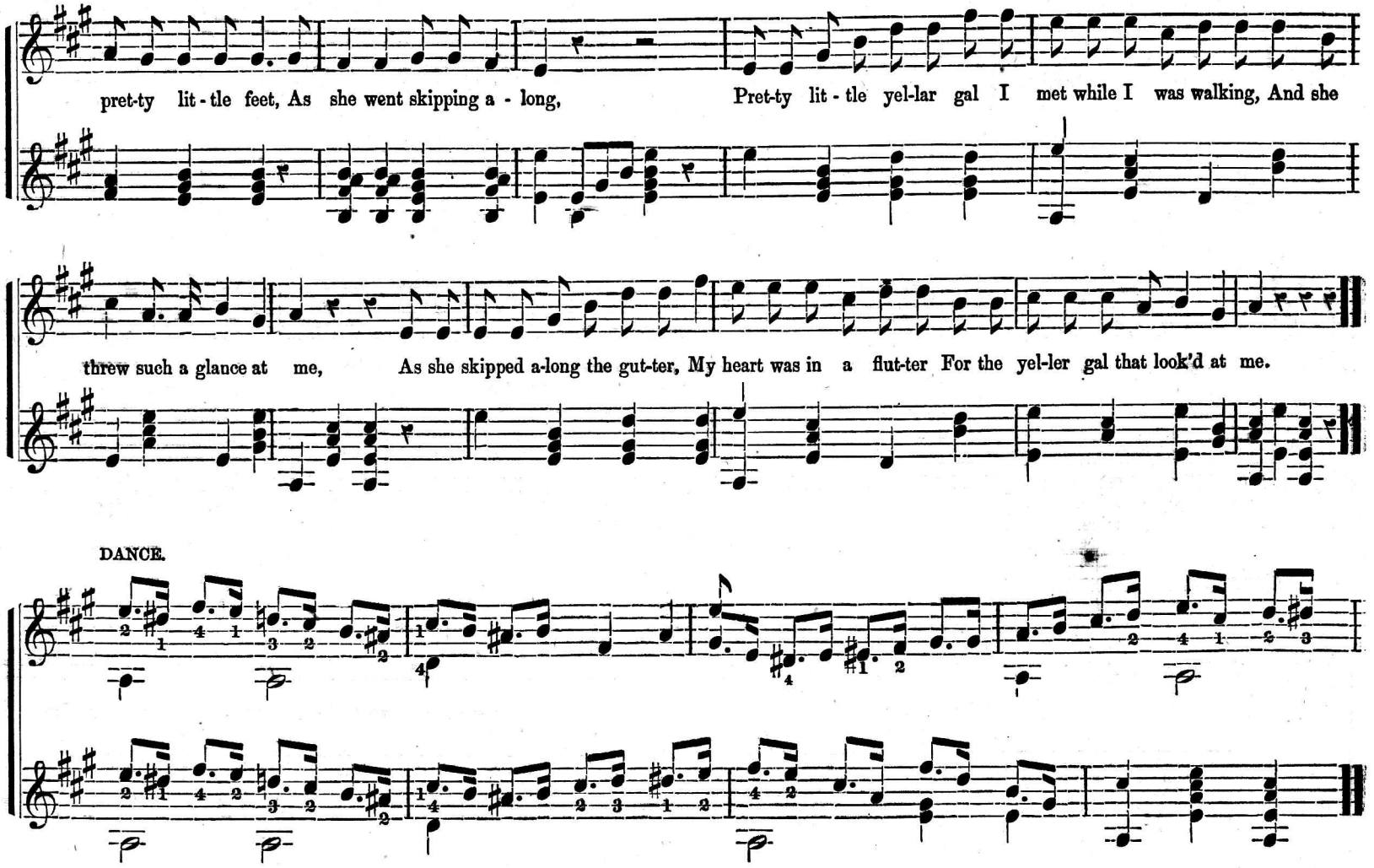


met while I was walking, And she threw such a glance at me, She was pret-ty, and as sweet as a flow'r, Such
I for life had won her, And mar - ried we should be, So I dress up and walk to her house, Every
then the thing was done, And I never felt so happy in my life, So I bought a lit - tle place up town, If you

clothes you nev-er did see, She'd a dar-ling lit - tle bon-net With a flow-er garden on it, Had the pret-ty gal that winked at me.
af - ter-noon a - bout three, And I glanc-ed up at the win-der for to see my dear Lucinda, She's the yel-low gal that winked at me.
go by, stop in and see, You'll be welcome by a wife, That is dear to me as life, She's the yel-ler gal that winked at me.

CHORUS,

Oh my, she look'd so sweet, And she dressed so neat, With her tilt - ing hoops and


pret-ty lit-tle feet, As she went skipping a - long,
Pret-ty lit-tle yel-lar gal I met while I was walking, And she
threw such a glance at me,
As she skipped a-long the gut-ter, My heart was in a flut-ter For the yel-ler gal that look'd at me.
DANCE.

MAGGIE MAY.

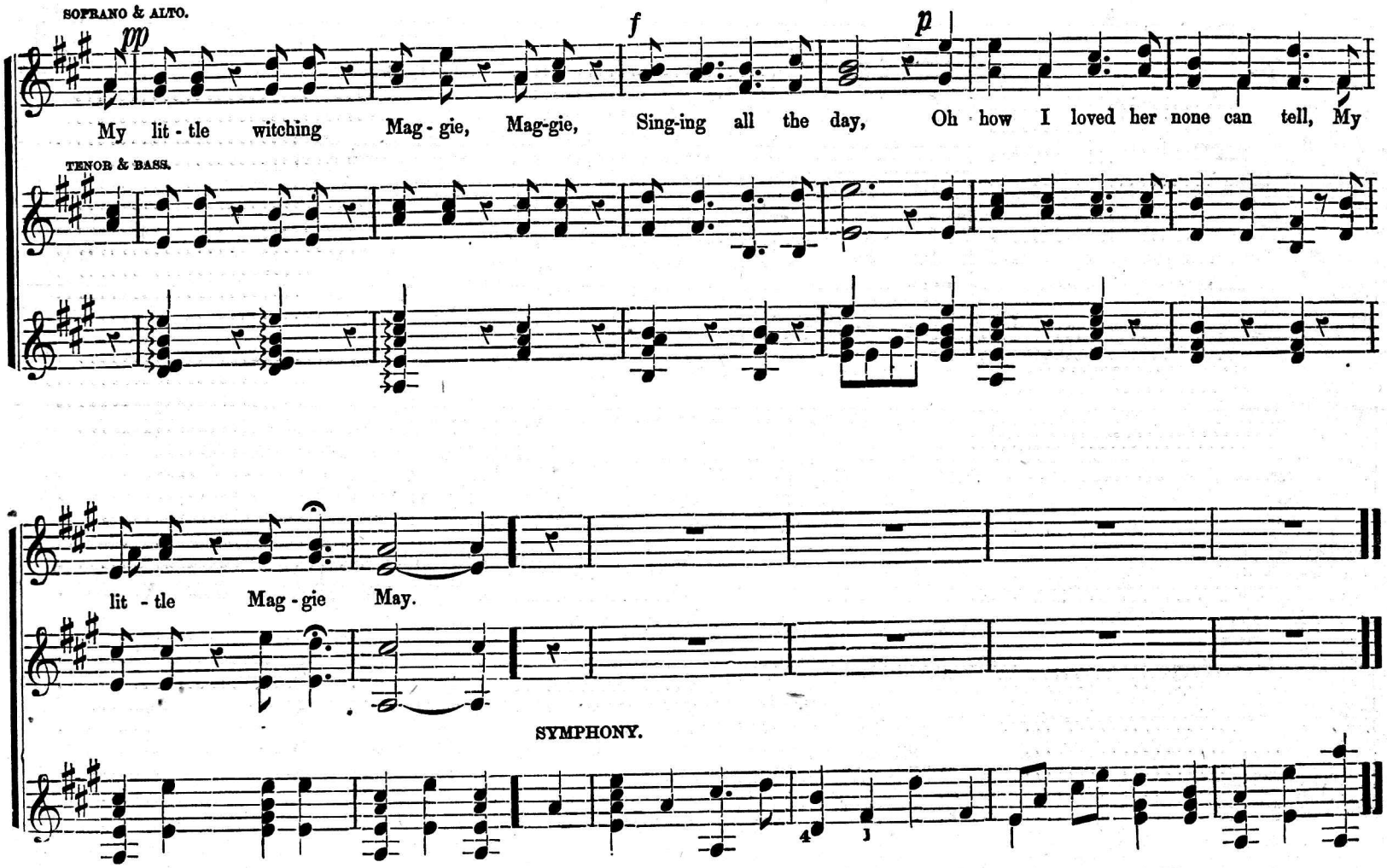
Composed by MOORE.

Arranged by N. W. GOULD.

1. The spring had come, the flowers in bloom, The birds sung out their lay, Down by the lit - tle run - ning brook, I first saw Mag - gie May. She had a rogue - ish jet black eye, Was singing all the day, And how I loved her none can tell, My lit-tle Maggie May

2. The years rolled on, Yet still I loved, With heart so light and gay, And nev - er will this heart de - ceive, My own dear Mag - gie May. When oth - ers thought that life was gone, And death would take a - way, Still by my side did lin - ger one, And that was Maggie May.

3. May heaven pro - tect me, For her sake I pray both night and day, That I ere - long may call her mine, My own dear Mag - gie May. For she is all the world to me, Al - though I'm far a - way, I oft - en think of the run-ning brook, And my dear Maggie May.


SOPRANO & ALTO.
mp
f
p
My lit - tle witching Mag - gie, Mag-gie, Sing-ing all the day, Oh how I loved her none can tell, My
TENOR & BASS.
lit - tle Mag - gie May.
SYMPHONY.

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